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THE GRAND BASIN AND "COURT OF HONOR."

THE
BEST THINGS

TO BE SEEN AT

THE WORLD'S FAIR

PUBLISHED BY AUTHORITY OF THE
EXPOSITION MANAGEMENT.

COMPILED BY
JOHN J. FLINN.

ILLUSTRATED



Price 50 Cents

CHICAGO
THE COLUMBIAN GUIDE COMPANY
ADMINISTRATION BUILDING
WORLD'S COLUMBIAN EXPOSITION

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BY
THE WORLD'S COLUMBIAN EXPOSITION



THE AIM OF THE COMPILER has been to point out to the visitor the best things to be seen at the World's Columbian Exposition, and this includes everything that is remarkably beautiful, wonderful or curious. Hints are given here which, if followed, will assist the visitor in his efforts to see the greatest attractions of the fair without loss of time. It is presumed that many thousands of people will visit the fair who have at their command but a few hours or a few days. They cannot see everything. They will want to know where to find the things that are likely to be longest remembered and most talked of after the Exposition shall have passed away. One might spend a week in the great Manufactures building alone, and still come away without seeing many of the beautiful or the wonderful things displayed there. One might spend a month inside the Exposition and still discover that he had failed to see some of its greatest attractions. Midway Plaisance itself is so crowded with exhibits of an amazing, interesting and pleasing character, that some of them must necessarily be passed over by the visitor. In order that in hurrying through the Exposition and Midway Plaisance the visitor may not miss the very things it is most important that he should see, the hints in this book are given, and this is the excuse for its publication.

I desire to give credit and thanks to *The Chicago Graphic* for the use of the originals of many of the sculptural sketches used in this work. *The Graphic* has done as much as any other American publication toward presenting to the public the unparalleled artistic features of the Fair. And I am equally indebted to the reporters of Chicago newspapers for valuable information and much matter of a descriptive character.

JOHN J. FLINN.

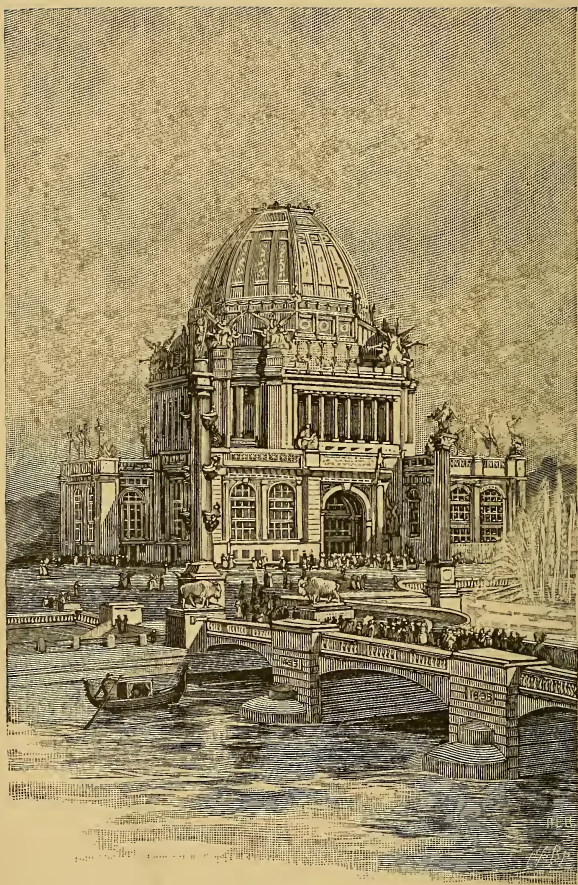
June, 1893.

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PALACE OF ADMINISTRATION.

Grounds, Waterways, Etc.



NE OF THE MOST STRIKING and beautiful features of the Exposition is the landscape gardening, which embraces the roadways, terraces, waterways, bridges, islands, landings and general ornamental work. This feature sets off to great advantage the magnificent palaces which rise on every side. The visitor will be as much interested in the exterior as in the interior views of the World's Fair. The roadways, as well as the terraces and terrace walls, are exhibits in themselves, and are intended to introduce new methods to the attention of the public. (See "Walks, Shrubberty, Etc.," and "Staff and Its Composition."



RIGHT GROUP OF COLUMBIA FOUNTAIN.

Jackson Park, site of the World's Columbian Exposition, is a right angled triangle in shape. It is four times as large as the ground devoted to the Paris expositions of 1878 and 1889. It has a frontage of nearly two miles on Lake Michigan, the largest body of fresh water on the globe. The waters of the beautiful system of lagoons pass every one of the main buildings and all but surround some of them. On their surfaces all the palaces are reflected, and by day and night the water duplicates the full brilliancy of this the greatest of World's Expositions. Gondolas brought from Venice loaf luxuriously along these liquid avenues, to be distanced contemptuously by fleets of steam and electric launches. The preparations for the greatest event of the nineteenth century were carried out on a scale commensurate with the determination of Chicago that this should eclipse in every way all previous World's Fairs. The cost of the exposition proper was about \$22,000,000. Including the cost of administration from beginning to close, with the cost of State, foreign and special buildings, the total cost will foot up to very nearly \$33,000,000, and this is aside from the cost of exhibits. The visitor will be curious to know where and how the immense sum set aside by the local management for the exposition was expended. A personal inspection of the exposition as a whole, covering a period of not less than one month, will alone be sufficient to give one a perfect understanding of the magnitude and grandeur of the

undertaking, and the success which has crowned the efforts of those who have had it in charge. Some facts must always be borne in mind. It would be well for the visitor to commit them to memory. The exposition grounds cover an area of 633 acres. Of this 80 acres are in Midway Plaisance, and 553 acres in Jackson Park. The area available for buildings was 556 acres, there being 77 acres in the Wooded Island and the interior waterway. The total exhibition area under roof of all buildings erected by the exposition company is 109.9 acres. Of this about 50 acres are in the galleries and 47 in the live stock sheds. One hundred and twenty carloads of glass, enough to cover 29 acres, were used in the roofs of the great exposition structures. More than 41 carloads, or eleven acres, were required by the great Manufactures Building alone. Other interesting facts, descriptions of main features of grounds and buildings, etc., are given in the pages which follow.



LEFT GROUP OF COLUMBIA FOUNTAIN.

THE WOODED ISLAND.

In the lagoon, runs north and south, opposite Horticultural, Transportation, Government and Manufactures buildings.

The Wooded Island, or "Rose Island," as it is sometimes called, is one of the most charming spots in the Exposition. It is really a part of the Horticultural display, being covered with the loveliest exhibits of flowers and shrubs to be seen outside the Horticultural building. The Japanese Hooten or palace is located at the northern, the Hunters' Cabin at the southern end. The island is laid out in graceful walks, which

wind their serpentine course around flower beds and bushes of shrubbery, leading to many restful nooks and corners, where the visitor may obtain seclusion and repose. Refreshment booths are located here, and there are plenty of comfortable seats. The "Hunters' Cabin" and the "Japanese Hooden" are referred to elsewhere.

FLAGS AND DECORATIONS.

The most prominent flag poles on each building carry the stars and stripes and the poles of secondary prominence carry the flags of those nations which take the lead in the several departments the buildings represent, as in the production of machinery and manufactures. On the poles of less degree are hung banners, carrying devices having some reference to the character of the exhibits or a subject connected in some way with the department. On the Agricultural Building the banners bear the signs of the Zodiac, on the stock pavilion images of domestic animals, and so on. Another factor in the color effect of the Fair as a whole is the tinting of certain parts of the large buildings.



MUSIC.

INTERIOR ILLUMINATION.

The most striking features are the 16,000 incandescent lights in the Fine Arts Building, where there are two miles of reflecting screens.

At each of the eight corners in the interior of the Administration building there are 58 candelabra, and the gallery is supplied with 56 seven-light candelabra. Still higher up in the dome in which is painted the "Glorification of the Arts and Sciences" are hundreds of concealed lamps, which illuminate that beautiful picture. In the Manufactures Building there are five great and beautiful chandeliers of arc lights. Four of these carry 60 lamps each and the fifth 75. There are 1,200 arc lights in this building; 500 in the Agricultural; 350 in the Transportation; 250 in Horticultural, 200 in the Mines; 50 in the Fisheries and 77 in the Illinois State. On the extreme point of the piers great lights serve as beacons for all crafts on the lake. Each pier is supplied with a double line of ordinary arc lamps which make a grand display. The electroliers in the Manufactures building are the largest ever made. Four of them—two at the south, and two at the north end of the building—are sixty feet in diameter, and the one in the center is 102 feet in diameter. They are made of cast iron and are supported from the iron girders 65 feet from the roof by steel cables. At regular distances around the outside rim are 78 uprights curved like a boat davit, with a small wheel at the end. From each of these is suspended an arc light of 2,000 candle-power. The carbons have to be changed every day, and to get to the electrolier the attendant has to climb to the top of the building and go through a small

hole to a ladder. The five electroliers have a combined light equal to 828,000 candle-power.

ILLUMINATION OF THE GROUNDS.

There are 2,000 arc lights on the grounds. Most of these are mounted on handsome and artistic metal posts, though the extreme south and borders of the park everywhere have only common cedar posts, surmounted with the usual metal arms sustaining the lamp. The ornamental posts themselves are not insignificant features of the fair. Some of them are designed to receive one, two or three arc lamps, and even to have arms supporting incandescent lamps of high candle power enclosed within colored glass lanterns. The posts are placed from 60 to 75 feet apart, though in extreme portions of the grounds the intervals are in some places 125 feet. Around the main entrances to the principal buildings clusters of lights are placed, while the general center of illumination is the court of honor, surrounding the Administration building. Here the visitor who steps from the train finds the south fronts of the Mines and Electrical buildings, and the north wall of Machinery Hall, the boundary lines about the heart of the exposition. The lofty posts are grouped thickest here, and the great statue of Franklin at the portal of the Electrical building rests in a blaze of splendor. The posts are placed, as a rule, in a straight line, thus securing the added effect afforded by converging lines of light. In the vicinity of the main buildings three lines extend about 40 feet from the walls. Single lamps stand at the approaches of bridges, while clusters are placed in the center. Each of these arc lights is of 2,000 candle power. To supply them requires 90 miles of underground wire and 170 miles of overhead wire. In incandescent lighting the display is even more marvelous. The visitor will observe one fact at night which, perhaps, not one in 10,000 would discover by day. There is a uniform cornice level on all the buildings, 60 feet from the ground. This line is marked at night by rows of incandescent lights. The little bulbs are placed at narrow intervals, seemingly only a few inches when viewed from the ground. The administration building is studded with lamps from foundation to dome. All about the grand basin and canal are rows of lamps like living lines of light set just above the water surface. Each light is repeated in the water by a dancing counterpart, and both lend a charm to the scene. About the Wooded Island and the borders of the flower beds, everywhere incandescent lights bring out the beauties of flower and foliage, as in the radiance of the sun. Every point of importance is so clustered about with light that it would be impossible to imagine the variety and extent of this sort of illumination. A simple instance will serve as an illustration. On the dome of the Agricultural building, the beautiful golden figure of Diana stands poised and free of movement to every point of the compass. Below her is a sunken space—the corona of the dome—and in this circle, hidden from view, is a multitude of lights which reveal her graceful figure as in the very eye of a calcium reflector. The absence of other lights near, together with her height, produce the effect of a gold goddess swinging in mid-air, and dis-

daining all support. The darker the night the more beautifully does, Diana appear.

THE ELECTRIC SEARCH LIGHTS.

One of the novel night effects is secured by the use of powerful search lights, which are so employed as to light up certain portions of the grounds for specified periods, and give panoramic glimpses of the buildings, grounds and lagoons. The Administration building, with its gilded dome rising nearly 300 feet high, in the center of a spacious plaza, 700 feet square, at the head of the Court of Honor, is one of the central points for the radiation of powerful electric light. From the lofty dome of the Administration building is shot at night sessions a constantly broadening band of light northwest over the lagoon and striking the Horticultural and Woman's building. This is a view of several minutes duration, during which the golden door of the Transportation building, the water-lilies and marble corridors of Horticultural Hall, and the aerial gardens of the Woman's building are flooded with light. On the right of the band of light may be caught glimpses of the Wooded Island and aquatic plants. Another, and perhaps more beautiful view is along the line of lights extending from the Peristyle out on the lake. In this stream of illumination appears all the novel craft sailing in the pleasure harbor, as well as the steamboat pier, and back along the broad basin 300 feet wide, the light speeds to the east front of the Administration building, and illuminates the facades of the Agricultural, the Manufactures and several other of the beautiful structures. These are but bits of the general effect. The waters of the outer basin, the canal, the lagoons, are all lighted by the soft incandescent glow of electric lamps. Along the borders of the waterways, amid the foliage, are concealed electric lights. Grand and Drexel Boulevards, Stony Island, Lake and other avenues, and in fact, all of the avenues and boulevards on the south side of the city, and more particularly in the vicinity of Jackson Park, are illuminated every night by electricity during the progress of the Exposition.



PLENTY.

THE ELECTRIC LAUNCHES.

Fifty electric launches carry visitors through the lagoons and canals of the Exposition. These boats are fine specimens of naval architecture, built at the Detroit and Racine yards. They are under control of the Electric Launch and Navigation Co. of New York. The boats are 35 feet 10 inches over all, built with an oak frame, mahogany interior finish, and decks of mahogany. The planking is double cedar, cushions, leather stuffed with hair, awning frames of iron, and all trimmings in polished

brass. Motive power is furnished by 78 cells of the consolidated storage pattern, charged at night by the same plant that furnishes electricity for the electric fountains. The current can be reversed or cut off almost instantly. The helmsman is also engineer. Carrying capacity of each launch 30 passengers and total capacity of fleet per hour 3,000 people. All launches start from the north or main entrance of Agricultural Hall, then crossing the lagoon to the south door of Manufactures, thence to bridge at southwest corner of Manufactures, thence to main west entrance of same building. Going north the launches turn at the inlet near the Fisheries building, run in and stop at the Fisheries bridge and New England Clam Bake. Turning back to the lagoon they take passengers to the landing before the Art galleries, swing around the North Pond, coming back to the Illinois, Woman's and Transportation buildings, the bridge between the Electricity and Mines, near the Hunter's Camp, then to the northeast corner of Electricity, to the east corner of same building, and back to starting point. The round trip is made in less than one hour. In the management of the launches a force of 200 men is employed. All of them are uniformed. The boats have awnings of orange and red stripes and fly the regulation United States Navy ensign at the stern, and the Columbian Maritime flag at the bow. The latter, designed by Mr. Millet, has a white ground with an anchor of yellow surrounded by a wreath of the same color. All steamers running to the Exposition, and all boats on the waters of the Exposition, carry this flag.

THE GONDOLIERS.

The sixty gondoliers who propel the gondolas through the waterways of the exposition were brought direct from Venice. They are all experienced. The list includes many who have traveled Europe over, doing exactly the service to be done in the fair lagoons. They are practically a

picked troop, whose business it is to show the world how Venetians do without ground to walk on. They have ample opportunity, since their courses cover a distance longer than a mile. There are numerous landings with broad stairways to the water's edge. Some start from the base of the electric fountain, pilot their boats under bridges and past Manufactures Hall and Electricity building along the shores of Wooded Island with its blooms of every clime, on past the quaint Hooden Palace and Japan garden, under the bridge decorated by the island kingdom, across the north pond to the Art palace, or skirt the Fishery building out to the edge of the lake. The gondolas are supplied with guitar and mandolin artists until the effect is Venetian in every detail. The uniform is the dress worn four centuries ago and the boats are black, since an ancient edict allows no other color. The men's trousers are knickerbockers, tied at the knee with cord and tassel



ART.

and striped in red and white. The jacket is red, with gold fringe and a many-colored belt, and a large medallion over the breast. The cap is a fez with a feather, the whole comprising a most brilliant outfit. Those who drive the single craft and those on the big ducal barges are dressed alike, and all cabins are decorated in silk and satin.

THE INTRAMURAL RAILWAY.

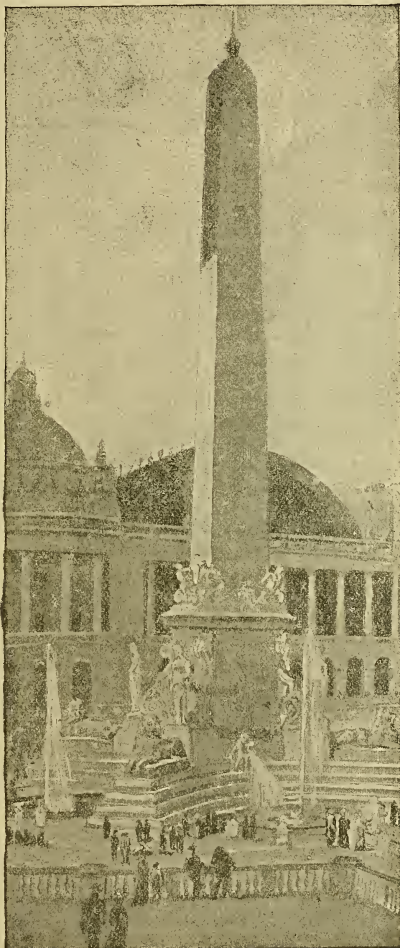
The Intramural Elevated Electric Railway affords rapid transit around the exposition grounds. The line is three and one-tenth miles long, double tracked, with loop terminals. The north loop is located over the lagoon between the Fisheries and Government buildings. From this point the road runs north to the Iowa building in the northeast corner of the park, thence along the north line of the park to 56th street and Stony Island avenue, thence southward along Stony Island avenue, just inside the grounds, to the transportation annex, crossing over the roof and running along side of the main Transportation building; crosses over the terminal tracks in front of the railway station; swings around the end of the machinery annex, and runs east parallel with and south of it to the Colonnade; from the Colonnade the direction is somewhat southeast to the Forestry building; then north and parallel with Forestry, Shoe and Leather and Krupp buildings to the south loop on the bank of the south lagoon, near the convent of La Rabida. The stations are located at the Iowa building, 57th, 59th and 62nd street entrances, Transportation annex, railway terminal station, the Colonnade, Forestry building, and at the loops, making ten in all. The power house is situated in the southeastern corner of the grounds, south of the Forestry building. It is a frame structure, with a back wall of brick, through which the flues from the furnaces pass to the smokestack. Oil is burned as fuel, and a variety of oil burners are used under the boilers to test the merits of the different apparatuses. The largest engine, placed in the center of the room, is a 2,000 horse power Reynolds-Corliss cross compound condensing engine, built by the Allis company of Milwaukee. It is coupled direct to a 1,500-kilowatt Thompson-Houston multipolar railway generator. This dynamo is the largest on the World's Fair grounds, and on account of its great size it was shipped from Lynn to Jackson Park in separate parts. The armature is wound and the generator assembled in the station. This is undoubtedly the largest dynamo electric machine in the country. The armature shaft alone weighs sixty-five tons. It is of solid steel, 24 inches in diameter. The rolling stock consists of about 18 trains, each consisting of four cars, the first car in each train being equipped with four motors. The motors are of a special type, built with the idea of getting up high acceleration in short distance. The motors have nominal horse powers of about 133 each, making a total of 532 to each train. The cars are controlled on the series parallel principle, the motors being placed in series at the start and gradually thrown into multiple. The cars are equipped with the New York air brake of the latest approved design, and will stop the train at its highest speed in about 400 feet. They are 47 feet long, and each seats 96 people. The conductor for carrying currents from the power station to the trains consists of a sixty pound steel T rail, similar to

those used for the tracks, mounted on insulated blocks and placed outside the track. Each rail is connected to each succeeding rail through two copper plates riveted through the slice bar holes, the slice bar being omitted. The current is carried from this rail to the car by means of a copper sliding shoe, which rests on the top of the rail and is held in contact with it by a spring. The current is returned through the iron structure, passing from the track to the iron girders through a copper wire, and then from girder to girder through heavy copper plates riveted to the webs. At night the cars are brilliantly lighted with incandescent lamps. They are open in construction. Doors are placed at the sides and can be opened by means of one lever from the end of each car, so that when the train comes to the station, all the doors on one side are opened instantaneously to unload passengers and take others on. The round trip is made in 40 minutes, which allows for stoppages at all stations, at a headway of a little over two minutes. The fare is 10 cents, and tickets are deposited in choppers as on other elevated roads.

THE EXPOSITION FROM THE LAKE.

A splendid view of the Exposition may be had from the deck of a World's Fair steamer. When fully abreast of the site a spectacle of surpassing magnificence meets the view—the vast extent of the beautiful grounds; the windings of the lagoon, the superb array of scores of buildings, elegant and imposing in their architecture, and gay with myriads of flags and streamers floating from their pinnacles and towers. In the northern portion of the grounds the visitor sees a picturesque group of buildings. Here on a hundred acres or more beautifully laid out stand the buildings of foreign nations, and the states of the union surrounded by lawns, walks and beds of flowers and shrubbery, and ornamented with statuary. In the western part of the group is the dome of the beautiful Illinois building, the greatest of the State structures, severely classic in style. Just south of the foreign buildings is observed a considerable expanse of the lagoon with inlet to the lake, and encompassing a large island on which stands the Fish and Fisheries building, flanked at each end by a curved arcade connecting it with two octagonal pavilions. A little farther to the south, across an area of the lagoon is the United States Government building. Nearer on the Lake Shore, is the U. S. Battleship, Illinois, the Life Saving Station, Lookout, and other exhibits of the Federal government. Steaming by them, the boat comes abreast of the largest building of the Exposition—that of Manufactures and Liberal Arts. To the north and south of it are numerous pavilions, built for special purposes, and to the left on the shore is the magnificent Peristyle, surmounted with statuary and running from the beautiful Music Hall to the equally beautiful Casino. Beyond this colonnade is the Agricultural building on one side, and the southern end of the Manufactures building on the other side of the Grand Basin, alive with picturesque craft. All down this grand avenue, encompassing a beautiful sheet of water stand imposing buildings, and at the western extremity rises the Administration building, pronounced the gem of the Fair. To the left of the latter is Machinery Hall, or Palace of Mechanical Arts, connected

with the Agricultural building by a horseshoe arcade, doubling a branch of the lagoon, near the center of which rises an Egyptian obelisk 60 feet high. to the northward of the Administration building are the Electric, al and Mining buildings, and north of these in the lagoon, is an island twenty or thirty acres in area and one of the most attractive spots in the Exposition, made so by the beautiful display of flowers and the Japanese Hooden. Beyond the Administration building to the west, is the great Terminal Station, farther to the left, the Cold storage warehouse, the bonded warehouses, and to the south the stock exhibit. Coming closer to the left on the lake shore is the Convent of La Rabida, the Krupp Gun exhibit, the Forestry building, the Anthropological building and many minor structures, and lining the south pond is the Ethnological display, with its Indian villages, the Yucatan ruins, the Cliff Dwellers exhibit and other strange and interesting things. To the right of the Administration building is the crystal dome of the Horticultural building, the Woman's building, and the quaint structures reared by



THE OBELISK.

California, Florida and other states and territories. If we look beyond the Woman's building, we see the double line of wonderful attractions on Midway Plaisance, and beyond it, the beautiful Washington Park which has not been invaded by the Exposition.

THE REYNOLDS-CORLISS ENGINE.

To be seen in the great power house, annex to Machinery Hall.

Furnishes power for two Westinghouse incandescent light machines of 10,000 light capacity each. Cost \$80,000. The most powerful engine ever built. The engine has a maximum of 3,000 horse power. Two thousand horse power is its minimum. One hundred and ten feet is the length of the space occupied by the mighty motor. Visitors will have the opportunity to watch the workings of the engine from three sides. The monster is known as a Reynolds-Corliss quadruple expansion engine. Its whole weight is 325 tons. Many of the gears were especially constructed for it. The cylinders are four in number and arranged tandem. The sizes of the cylinders are as follows: 26x72, 40x72, 60x72 and 70x72. The first of these weighs ten tons, the second eighteen tons, the third twenty-three tons and the fourth thirty tons. The pressure of steam about 115 pounds to the inch. The fly-wheel is 30 feet in diameter, while its face is 76 inches broad. It carries the largest belt in the Exposition. This mighty wheel is built of twelve sections, each weighing 8,000 pounds. It has twelve arms, each weighing 2,100 pounds. The shaft on which it rests is a piece of steel 17 feet long and 21 inches in diameter. This shaft weighs 35 tons. Every second the wheel makes a revolution, and thus the piston travels 720 feet every minute. The entire engine is within a cast iron frame specially designed by Edwin Reynolds, the inventor. Mr. Reynolds is to-day recognized as the foremost inventor of great engines in the United States.

ENGINES OF THE EXPOSITION.

May be seen in great power house, annex to Machinery Hall.

The engines with horse-power capacity in the Exposition, together with their makers and styles are as follows. The figures represent the horse power: Buell cross compound, 480; Armington & Sims simple, 500; General Electrical triple expansion, 500; Phoenix triple expansion, 500; Phoenix tandem compound, 250; Phoenix simple, 250; E. P. Allis cross compound, 500; Woodbury tandem compound, 600; A. L. Ide simple, 200; A. L. Ide tandem compound, 225; Ball & Wood cross compound, 200; Ball & Wood simple, 150; Ball & Wood tandem compound, 150; Ball & Wood simple, 150; Ball & Wood tandem compound, 150; E. P. Allis quadruple expansion, 2,000; Fraser & Chalmers triple expansion, 1,000; McEwen tandem compound, 220; Westinghouse-Church-Kerr compound, 330; Westinghouse-Church-Kerr compound, 330; Westinghouse-Church-Kerr compound, 1,000; Buckeye triple expansion, 1,000; Atlas compound, 1,000; McIntosh-Seymore double tandem compound, 1,000; Westinghouse-Church-Kerr compound, 1,000; Buckeye cross compound, 300; Buckeye simple compound, 125; Buckeye simple compound, 125; Buckeye simple

compound, 190; Buckeye tandem compound, 150; Russell double tandem compound, 506; Bussell double tandem compound, 216; Lease & Bodley cross compound, 300; Lease & Bodley tandem compound, 300; Bass cross compound, 224; Atlas tandem compound, 500; Watertown double tandem compound, 250; Skinner simple, 150; Skinner simple, 150.

WALKS, SHRUBBERY, ETC.

Among the grandest features of the Exposition are the broad terraces, Medusaline walks and miles of flowers and shrubbery which rise on both sides of the system of canals. The canals run from one end of the park to the other. The main basin, extending from the lake to the Administration Building, is 300 feet wide. The others are 150 feet wide. About these ply launches. Rising six feet from either side from the water's edge is a retaining wall. At the summit of this wall is the first terrace. It is sixty feet wide. Occupying a space twenty feet wide in the middle are beautiful flowering plants and shrubs. On either side of this stretch of green are medusaline walks, each twenty feet wide. Medusaline is a newly invented building material which is harder than stone, can be molded into any shape, and is susceptible of polish as smooth and brilliant as granite. Rising another six feet is a second wall. This is covered with staff, giving it the appearance of solid masonry. From its top, extending outward, is another walk, also of medusaline, sixty feet wide. Along the inner edge a highly ornamental balustrade two feet high with staff-covered posts, extends the entire length of the terrace. There are sixteen boat landings along the canals, and broad stairways from twenty-four to sixty feet wide lead from the water's edge to the second terrace. The steps are of medusaline. At intervals of twenty or thirty feet along the balustrade are arc and incandescent electric lamps. Aquatic fowls of all climes swim about in the lagoons. These include widgeons, sea gulls, swans, brown pelicans, storks, sand-hill crane, wood ducks of rare plumage, American wild geese, blue géese, ibises, etc.



THE ROLLING CHAIR.

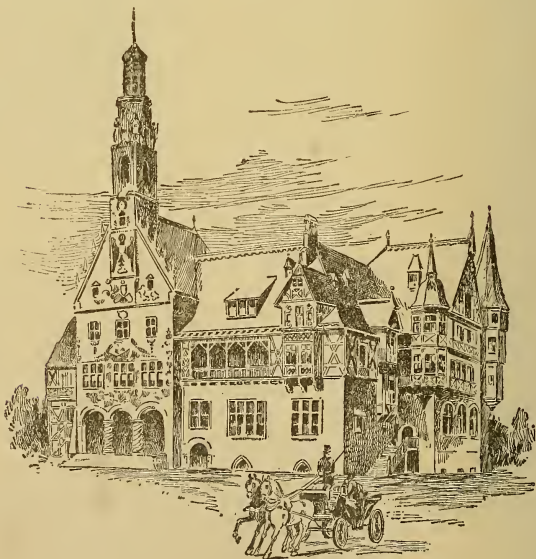
STAFF AND ITS COMPOSITION.

The material used in the construction of the Exposition buildings was iron, wood, glass and what is called "staff." Thirty thousand tons, or two thousand carloads of the latter material were consumed. Staff was invented in France about 1876, and first used in the buildings of the Paris Exposition of 1878. It is composed chiefly of powdered gypsum, the other constituents being alumina, glycerine and dextrine. These are mixed

with water without heat, and cast in molds in any desired shape and allowed to harden. The natural color is a murky white, but other colors are produced by external washes rather than by additional ingredients. To prevent brittleness the material is cast around a coarse cloth, bagging or oakum. The casts are shallow-like, and about half an inch thick. They may be in any form—in imitation of cut stone, rock-faced stone, moldings or the most delicate designs. For the lower portions of the walls the material is mixed with cement, which makes it hard. Staff is impervious to water, and is a permanent building material, although its cost is less than one-tenth of that of marble or granite.

BEST VIEWS OF THE EXPOSITION.

The best views of the Exposition as a whole, of course, are to be had from the Ferris wheel, from a balloon, or from the decks of the World's Fair Steamship Company or other craft in the lake off Jackson Park. Those who do not wish to go to the trouble or the expense of taking advantage of any of these methods of observation, may obtain beautiful views of the Exposition, in sections, from the following points: The dome of the administration building, from which may be seen almost the entire exposition. From this elevation the Court of Honor and the basins



GERMAN BUILDING.

running to the north and south with all of the magnificent buildings which line them, may be embraced. A charming view can be had from the Peristyle, or from the upper floor of the Casino or Music Hall. A beautiful view may be obtained from the Golden Door Cafe, over the Golden Door of the Transportation building. One of the finest views to be had is from the dome of the Illinois building, looking north. From the exposition grounds there are beautiful views to be had from points in front of the Art building, the Woman's Building, the Horticultural building, the Government building, or from the Wooded Island, or any of the bridges which span the waterways.

THE GERMAN CHIMES.

In the tower of the German Building, at an elevation of 110 feet. They were cast at the order of the Emperor and Empress of Germany and by them presented to the Grace Kirche of Berlin. They are lent by the kirche for the German Building and will be rung on the occasion of German fete days during the Fair. When the Exposition closes they will be taken back to their belfry in Berlin. The largest of the three bells weighs 7,000 pounds and the other two 6,000 apiece. It takes the combined efforts of three men to ring the largest, while two are required to handle each of the others.

HARBOR FOR YACHTS.

The State of Illinois has granted to the Yacht Club of Chicago the right to build such piers and construct such breakwaters on such dangerous reefs in Lake Michigan, off Jackson Park and East End park as may be necessary for the purpose of making a safe lee and anchorage for vessels of all classes off Jackson Park and the Calumet river, as an aid to commerce, and to use and maintain the same as it may be authorized to build and construct, under a license of the Secretary of War, with and under the direction, control and supervision of the United States engineer in charge of such district, and subject to all the conditions of said license. The license mentioned was secured from the Secretary of War, together with a permit for the erection of a marine fort, off Jackson Park. The fort will be mounted with heavy ordnance. The harbor will be used during the Exposition, or from the time of its completion, for the gathering of yachts and other vessels from all parts of the world. The great Krupp gun exhibited at the Exposition has been presented to the City of Chicago, and at the close of the Fair will probably be mounted on the fort alluded to.

COST OF ADORNMENT, ETC.

Aside from the cost of the great buildings the following are among the sums which have been spent in preparation of the Exposition grounds: Grading and filling, \$450,000; landscape gardening, \$323,500; viaduct and bridges, \$125,000; piers, \$70,000; waterway improvements, \$225,000; railways, \$500,000; steam plant, \$800,000; electric lighting, \$1,500,000; statuary, \$1,000,000; vases, lamps, etc., \$50,000; lake front

adornment, \$200,000; water supply and sewerage, \$600,000; other expenses, \$1,000,000; total, \$5,943,500. The total expense of organization, administration and operation of the Exposition is estimated at nearly \$5,000,000. This takes no account of the sums spent by the government, the states or foreign nations.

COLUMBIAN GUARD.

An organization under the control and direction of the Exposition company for the purpose of police and fire duty and gate keepers. Has no connection with departments of the city government. In June, 1892, the force numbered about 250; in September, 350; and at the opening of the Exposition in May, 1893, 2,000 men. The guard is under the immediate command of Col. Edmund Rice, U. S. Army, whose title is Com-

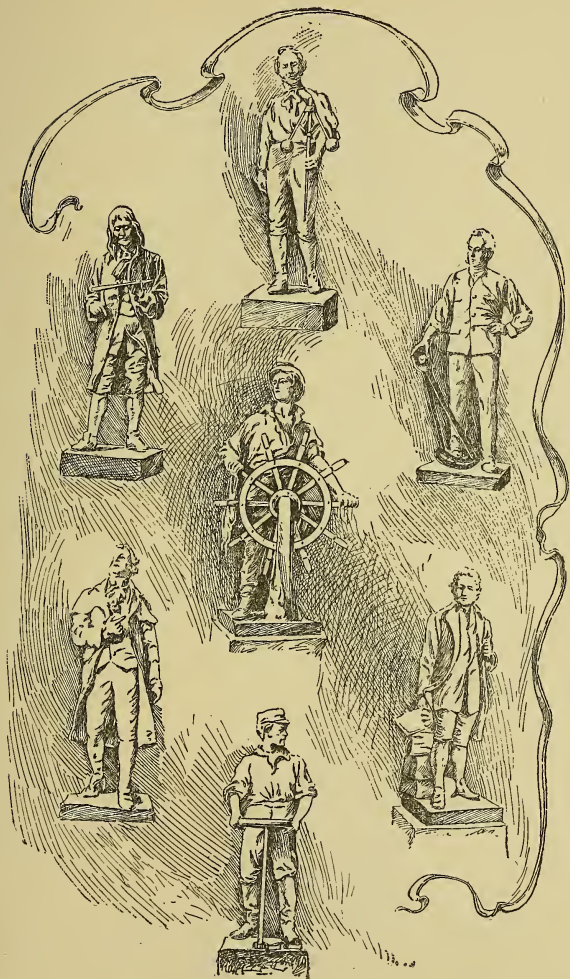
mandant. He has for his assistants officers of experience from the U. S. Army, the National Guard, Veterans of the War, Police force and Firemen as follows: Captain Fred A. Smith, Adjutant, Commanding Co. "E" and Patrol system; Captain E. B. Hoppen, U. S. Army Quarter-master, and Commanding Co. "A"; Captain R. J. C. Irvine, U. S. Army, Commanding Co. "B"; Captain G. M. Farnham, Commanding Co. "C"; Captain H. M. Elliott, Commanding Co. "D" (gate keepers); Captain A. C. Speed, Fire Inspector, Commanding Co. "E" (firemen). The men



COLUMBIAN GUARD.

of the guard were selected from the best obtainable, and were subjected to a critical physical examination before being accepted. They had to be not less than 5 feet 8 inches in height; and between 21 and 25 years of age, and were required to furnish testimonials as to former good character and habits. They were the guardians of the peace during the construction of the buildings, when a force of about 8,000 men were employed, and when many accidents were occurring. To control the vast crowd of visitors during the Fair, their duties are constant and arduous. The uniform of the guard consists of a light blue cloth, sack coat, ornamented with five rows of black braid across the front, each row terminating in a clover leaf knot, black braid on the cuffs of the sleeves, and three small brass buttons on each cuff, the five larger ones down the front of the coat. The trousers are of a lighter blue than the coat, and trimmed with two rows of flat black braid down each outside seam, with a narrow red stripe between.

Sculpture and Painting.



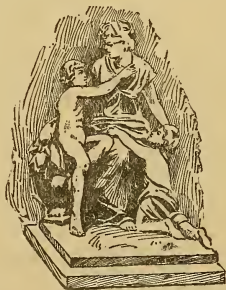
FIGURES FROM TRANSPORTATION BUILDING.

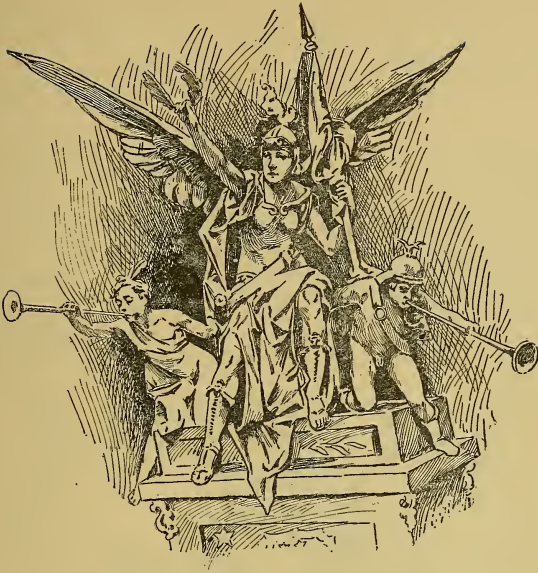


SCULPTURE AND PAINTING.



IT WAS NOT ENOUGH that the architecture of the Exposition should represent the noblest conceptions of modern thought. Before the great structures of the Exposition were under roof, Frank D. Millet, an artist of world wide reputation, was called to take charge of the decorative work. Augustus St. Gaudens, the most distinguished living sculptor, was placed in charge of the sculptural decorations. The achievements of these two master minds are before the visitor. They have adorned the beautiful architecture in such a way as to make the work complete. In the fall of 1892, there were collected in Chicago probably the greatest corps of American artists ever brought together, and all of these toiled incessantly with brush and chisel on the work of adorning the beautiful palaces of Jackson Park. This was the first time in the history of American art that an opportunity of the kind was afforded them, and they took advantage of it. Reference is made in this department of the book to the leading works of sculpture and decoration.





"WAR OR PEACE"—ADMINISTRATION BUILDING.

ADMINISTRATION BUILDING SCULPTURE.

May be viewed from plaza, surrounding building, or from any point on either side of the grand basin.

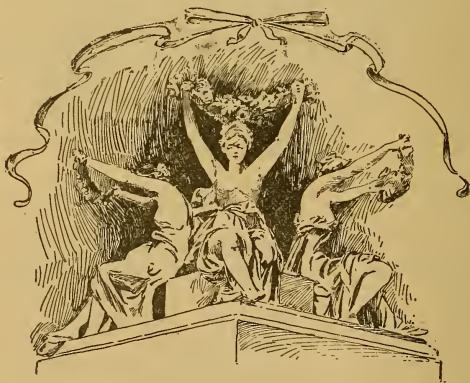
Sculptor, Karl Bitter, of New York. Subjects: Groups on small domes: "Commerce," "Industry," "Justice," "Religion," "War," "Peace," "Science," "Art." Groups on corner pavilions: "Charity," "Truth," "Strength," "Abundance," "Tradition," "Liberty," "Joy," "Diligence," "Education," "Unity," "Patriotism," "Theology." Single figures: "Fishermid," "Neptune," "Air," "Diana Harvesting," "Blacksmith," "Chemistry," "Electricity." Groups at the sides of entrances, representing the elements, two each of "Water," "Air," "Earth," and "Fire."

DOME OF ADMINISTRATION BUILDING.

One of the most beautiful art productions of the Exposition. May be seen by day or by night, to much better advantage by night, when the entire interior of the dome is illuminated by electricity.

Painter, William Leftwich Dodge. The artist has represented Apollo high on a marble throne receiving the representatives of the different

arts and sciences, who advance from either side bearing gifts or trophies. For architecture, two winged steeds draw a car containing a model of the Parthenon. The steeds and their riders are vigorous pieces of work. The Venus de Milo is borne by the representative of sculpture. Agriculture carries a sheaf of wheat. There are figures with musical instruments, with flowers and various emblems. There are Roman soldiers, stalwart and impressive; there are spectators, of whom the most pleasing are a mother on the steps of Apollo's throne with a beautiful child. Behind Apollo sit as judges the great men of authority. Above Apollo in the sky a nymph extends a wreath of laurel. Other nymphs draw back a sort of buff canopy. In the perspective Science is shown on the receding, rounding, mounting steps of Apollo's throne. The figures in this painting average about 20 feet in length. It would be impossible, of course, to originate the drawing on so large a scale. Mr. Dodge had a small dome built, and painted his figures upon it. The entire scene on the model was divided into squares. The ceiling of the dome was afterward divided in the same way, and the drawing was then enlarged in proportion. The painting is called "The Glorification of the Arts and Sciences."



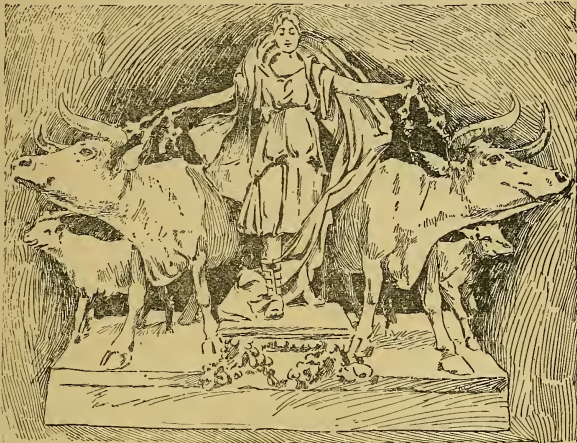
GROUP ON AGRICULTURAL BUILDING.

AGRICULTURAL BUILDING SCULPTURE.

May be viewed from plaza in front of Administration building, or from any point in the Court of Honor, northern side.

Sculptor, Philip Martiny, of Philadelphia. Subjects: Twelve single "Signs of the Zodiac"; twenty figures of "Abundance," single; two groups of "Ceres"; two groups of the Four Seasons; four groups of The Nations, four figures in each group; horse group and cattle group; four pediments representing "Agriculture." Over the main entrance is an Agricultural pediment modeled by Larkin J. Mead, of Florence, Italy, representing "Ceres." From the central dome of this building rises the

beautiful Statue of Diana, by St. Gaudens. This statue was originally designed for the Madison Square Garden, New York, but proved to be too large. A smaller one by the same sculptor takes its place. It is pronounced a masterpiece of American art. Diana, it will be noticed, acts as a weather vane, her position shifting with the slightest change in the wind.



CATTLE GROUP, AGRICULTURAL BUILDING.

AGRICULTURAL BUILDING DECORATION.

May be seen at entrances and from loggias.

On the exteriors Maynard has executed large decorations in oil and wax; also under the grand entrance at the four pavilions at the corners. At either side of the main entrance are colossal figures of "Fertility" and "Abundance," above which are inscribed the names of Greek and Roman writers on Agricultural subjects. On the side walls of the portico which is deeper than the pavilions, are the Agricultural King Tripolemeus, standing in the chariot of Demeter, drawn by dragons, and Cybele, the Goddess of Fertility. The pavilions have at either side of the doorways allegorical female figures in pairs, of the Seasons. In the frieze alone over the entrance are in alternation rampant figures of horses and bulls, at either side of which are scenes characteristic of the seasons. For Winter there is a boy leading a bull, and a girl with a cow. For Spring, a man plowing with oxen and a Roman cart drawn by oxen; for Summer, men on horseback, and men drawing a chariot; and for Autumn, a variation of Spring. The decorative work surrounding Maynard's scenes and figures is by H. F. Schladermundt.



HORSE GROUP, AGRICULTURAL BUILDING.

ART BUILDING SCULPTURE.

This has reference to exterior figures principally. They may be seen from any point surrounding the Art building. All are by Martiny.



The statue of "Victory," which crowns the dome of the building is referred to elsewhere. The group placed on the portico of the main entrance, caryatids and angels, will attract particular attention. The same gracefulness of outline characterize these that is a feature of the Victory statue. The angels are conceived in a severely classic style. The wings are folded, the arms hang down by the side. One hand holds the palm of peace, the other the laurel wreath. In size, the angels are 12 feet high. The four allegorical figures of Art, Painting, Music and Sculpture, are a little smaller, measuring only 10 feet 6 inches, and the caryatids are 11½ feet in height. The latter adorn the portals of the annex.

ART BUILDING DECORATION.

Exterior view only.

The walls of the colonnades are adorned with mural paintings illustrating the history and progress of art. Some beautiful work is to be seen here. No attempt was made to decorate the interior of the building for the reason that wall painting of any kind would necessarily detract from the hangings. The paintings exhibited form of themselves the decorative work of this building.

ELECTRICITY' BUILDING SCULPTURE.

May be viewed from lagoon, north of building or from plaza front of Administration building.

Two figures both 14 feet high, over the south hemicycle were made by H. A. McNeill and J. A. Blankingship. The statue of Franklin, 16 feet high, in the hemicycle, is by Carl Rollsmith.

ELECTRICITY BUILDING DECORATIONS.

May be viewed from any side of building.

Pediments, friezes, panels and spandrels with figures in relief ornament the exterior. The walls of the interior are colored modestly so as to give a proper effect to the exhibits.

FISHERIES BUILDING DECORATION.

The visitor is advised to observe the general character of decorative work at entrances and throughout the interior.



Everything here is intended to illustrate the purpose for which this beautiful building was erected. A scene of whale-fishing over the south entrance will attract particular attention. Statues of fishers casting the spear, throwing the hand line, etc., surmount the angles.

DOME OF GOVERNMENT BUILDING.

Decorations of interior of dome may be viewed by day or night. They show beautifully in the soft light of electricity which is made to bring out their best effects.

Four of the panels typify East, West, North and South, and their specific industries, while four others represent liberal arts, such as metal industries, ceramics or pottery, tapestry, modeling and architecture. These panels are 10 feet high by 16 feet in length. Above the second story and all around the inner dome is a children's frieze 10 feet high, and 280 feet long, allegorically representing the commerce of this country. There are two tympanums around the external dome on the first floor, 10 feet high by 32 feet in length, which are typical of the north and south illustrated by drawings, respectively, of the Declaration of Independence and the achievements of the United States since that period. America is shown in the center, and at the right in the background is a representation of the Capitol building at Washington. On the left is an illustration of commercial transportation by water. There are also two panels, 10 feet high and 20 feet long, in the gallery fronts east and west, to represent in allegory 1492 on one side and 1892 on the other. In the first panel is portrayed the landing of Columbus, and in the second an illustration depicting the Columbian Exposition.

HORTICULTURAL BUILDING SCULPTURE.

May be viewed from the Wooded Island or from points on the terrace to the north and south.



GROUP FROM AGRICULTURAL BUILDING.

Sculptor, Lorado Taft, of Chicago. Subjects: "Group of Flowers," "Group of the Seasons;" four single floral figures; and the Cupid frieze, six feet wide, which extends all around the building.

ILLINOIS BUILDING SCULPTURE.

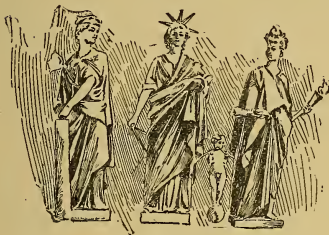
Lorado Taft, of Chicago, chief sculptor.
Principal groups at main entrances.

"Illinois Welcoming the Nations" is the most attractive of the sculpture work. It is draped with arms outstretched, and is one of the most beautiful creations of Taft. Another by the same sculptor is the "Birth of Chicago." Chicago, a rare and radiant maid of grace divine, garbed in trailing robes, is pictured coming from earth like a new Pallas Athene, springing full-armed from the forehead of Zeus. Nymphs of the lake, the forest and the stream attend the nativity of fair Chicago, and all their unstinted offerings are poured out in grand profusion at the feet of the new queen and goddess. "LaSalle and His Companions" and "Education," al-

so by Taft, will command attention and admiration. Seven young women of Illinois were designers of seven original figures, all of women, used as part of the decorations in the rooms of this building. The figures and sculptors are as follows: "Maternity"—Mrs. Ellen Rankin Copp; "Justice"—Miss Janet Scudder; "Charity"—Miss Carrie Brooks; "Faith"—Miss Julia Bracken; "Learning"—Miss Zulima Taft; "Art"—Miss Bessie Potter; "Welcome"—Miss Julia Bracken. Of these the first six are made of the composition called staff, while the last is a Parian marble. The composition figures are shown between the windows in the Art department of the building, where they lend most beauty to the architecture on pedestals or brackets, 16 feet from the floor, and extended out a little way from the wall. The attitudes of the figures are graceful and

creditable to the designers. The figure of "Welcome" was a special work awarded to Miss Bracken. For this she received \$2,500. This statue stands at the entrance to the Woman's section of the building.

MACHINERY HALL SCULPTURE.



WATER SCIENCE FIRE
MACHINERY HALL.

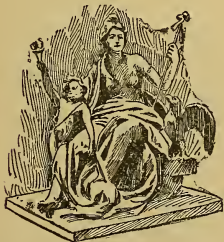
May be seen from plaza of Administration building.

Sculptors, N. A. Waagen and Robert Kraus. Subjects: Figures of Victory on the towers and pinnacles. Seventeen of these are reproductions in copper by William H. Mullin, of Salem, O. The pediment has ten figures of Science and six of Inventors, which were modeled, the first by Waagen, the latter by Kraus.

DOMES OF THE MANUFACTURES BUILDING.

The decorative work is among the most beautiful to be seen in the Exposition buildings. Views may be had from the floors of the loggias.

North entrance. Beckwith and Shirlaw painters. By Beckwith, "Electricity as applied to Commerce," four females. By Shirlaw, "The Abundance of Land and Sea," four figures on nuggets of gold and silver, and a branch of coral and a huge pearl. East entrance. Simmons and Cox painters. By Simmons, four nude men, a blacksmith for iron, a sculptor for stone; a man holding a coil of rope, for hemp; and so on. By Cox, a woman bending a sword, representing metal worker's art; Weaving, by a woman holding a distaff; Pottery, by a woman decorating



a vase; Building, by a woman with a partly finished brick wall at her back, holding a carpenter's square. South entrance. Painters, Reid and Weir. By Reid, three seated figures of women against the sky, representing the arts of design, and one seated man, a metal worker. By Weir, female figures representing pottery, sculpture, decoration, and textile arts. West entrance. Painters, Blashfield and Reinhart. By Blashfield, sitting figures winged, allegorical of the arts of the armorer, the brass-worker, the iron-worker, the stone-worker. By Reinhart, seated

figures representing the oldsmith's and decorative arts, with vases of plants in the arches overhead.

MINES BUILDING SCULPTURE.

Over main doorway.



This is a classical representation of Mining, the industry to which the building is dedicated. A colossal half-reclining female figure in Greek drapery, holding aloft in one hand a lamp to guide the miner, and in the other a pick, is the work of Richard W. Bock.

MUSIC HALL AND CASINO SCULPTURE.

May be viewed from terraces in Court of Honor and from Columbia or Casino Pier east of Peristyle.

The work on the Music Hall and Casino and Peristyle, and the Quadriga or horse group over the Columbus porticus are by sculptors French and Potter. Five figures on the Music Hall and Casino are by Theodore Baur.

TRANSPORTATION BUILDING SCULPTURE.

May be viewed from terrace or promenade in front of building, or from passages to the north and south.

Sculptor, John J. Boyle, of Philadelphia. Subjects: Twelve single figures, representing the inventors of all nations; on the east facade eight groups, representing the "Ship of State"; three figures on the Pilot of a



PANEL OVER ENTRANCE TO TRANSPORTATION BUILDING.

Locomotive; five bas-reliefs around the main entrance, representing the progress in transportation from the earliest means, oxen and the plow down to the most recent discoveries.

WOMAN'S BUILDING SCULPTURE.

May be viewed best from Art building, southern front, Wooded Island, or Children's Building.

Miss Alice Rideout, of San Francisco, sculptress. Subjects: "Three Fates," six casts of each; "A Family Group," twelve groups in all. These figures surmount the building. The pediment, forty feet, over the east and west entrances, represent the various works in which woman-kind is interested.

WOMAN'S BUILDING DECORATION.

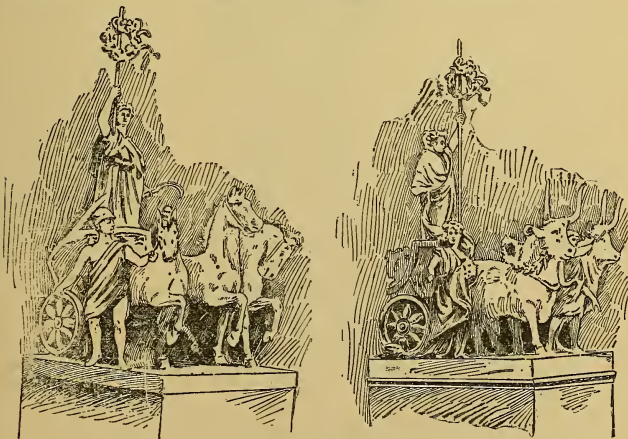
Exterior, the pediments, 40 feet over the east and west entrances; interior, the State and special rooms of the building, nearly all of which are decorated by women.

The pediment groups are very attractive. One of them illustrates "Woman's Virtues," represented by a slender figure with the Virgin veil, surrounded by a wreath of roses on the head. "Sacrifice" is a nun in the act of laying down her jewels upon an altar. "Charity," "Maternity," and "Love" as well as the group "Woman as the Spirit of Civilization," the "Good Samaritan," the "Teacher," and the "Mistress of Music," were all designed by Miss Alice Rideout. One of the handsomest rooms in the building is that decorated by the ladies of California.

THE PERISTYLE.

Eastern extremity of Grand Basin, fronting Lake Michigan between Music Hall and Casino.

Composed of 48 columns, 24 on either side of the Columbus porticus. These symbolize the States and territories. On each column is a figure



ON THE PERISTYLE.

14 feet in height. Below are the coats-of-arms of the different States and the name of each. This colonnade reaches 234 feet from the Casino on one side and the Music Hall on the other to the Columbus porticus in the center. Over the porticus or what is called the water-gate to the exposition, is a sculptured group representing a female herald in a chariot drawn by four horses, each pair led by a male youth, a pair of outriders in the rear. This is called the Quadriga. On either side of the arch are groups representing the genius of navigation and discovery, with supporting figures for each on the projecting prow of a vessel. The best view of this magnificent work, taken as a whole, may be obtained from the Casino pier, which stretches out into Lake Michigan and forms a steamboat landing.



STATUE OF THE REPUBLIC.

COURT OF HONOR.

That portion of the Exposition bounded on the east by the Peristyle, on the west by the Administration building, on the south by the Agricultural building, and on the north by the Southern facade of the Manufactures building.

Within this enclosure is the Grand Basin, surrounded on all sides by beautiful terraces and promenades, which in turn, are ornamented with sculpture. Rising from the eastern end of the Grand Basin, directly in front of the Columbus porticus is the "Statue of the Republic." Facing this magnificent figure at the western end of the basin is the Columbia or MacMonnies Fountain, on either side of which are the electric fountains, which can only be seen to advantage at night. Between the MacMonnies fountain and the eastern portal of the Administration building is the great statue of Columbus, designed by Mrs. Lawrence, under the direction of Augustus St. Gaudens. It will strike the visitor who views the Court of Honor from any point that the designs of landscape gardener, architect and sculptor were made with one object in view, the harmony of the whole. The visitor will not make a mistake in this. In the laying out of the work, it was agreed, in fact it was ordered, that all architects of buildings in this court should adopt a proportion of 60 feet of height, 50 being the column height, and 10 that of entablature. So that the line of masonry around this court is in accord. To the eye of even the uninitiated in art, this harmonious blending is visible. It pleases the eye just as cadences, softened by distance, charm the ear of the most uncultured. The statuary referred to here is described in its proper place.

COLUMBUS QUADRIGA.

D. C. French and E. C. Potter, sculptors and designers. Surmounting Columbus porticus, central arch of peristyle.

The group represents Columbus as he appeared in the triumphal fete given in his honor on his return from his first voyage. It has for its central figure the great discoverer standing in a four horse chariot, leaning lightly on a bejeweled admiral's sword. The figure is 14 feet high, is poised firmly on its feet, the head thrown back proudly as an indication of the daring determination of the bold navigator. The horses drawing the chariot are led by women, whose attitude expresses strength and energy. Their light drapery flies in the wind and the mounted horses are prancing impatiently. A mounted herald on either side completes the group. A splendid view of the quadriga may be had from the Casino Pier.

STATUE OF "THE REPUBLIC."

By French. In Grand Basin in front of Peristyle and facing Administration building.

The pedestal on which this figure stands is built in the water. The statue itself is 65 feet tall, and its beauty would satisfy the sculpture of the old Greek school. In the right hand is a globe on which sits a spread eagle. The left hand upholds a staff surmounted with a liberty cap. The conception of the artist was to have his subject wear a look of perfect contentment, and that dream has been realized in the work. The head,

neck and arms are finished in old ivory after the copies of the famous statues of Jupiter and Minerva by Phidias. The rest of the figure is finished in gold leaf, the cost of the gilding being \$300. A better idea of the dimensions of the work than can be had from a mere observation of it will be obtained when it is stated that the distance between the chin and the top of the head is 15 feet; the arms are 30 feet long; the nose is 30 inches long; the wedding ring finger is $10\frac{1}{2}$ inches around; the length of the fore finger is 45 inches. There is room on one hand to hold four men of ordinary size. Inside the figure is a stairway for the accommodation of the attendant who sees to the lighting of the electric diadem on the head. He passes through the neck of the figure and out through a doorway in the top of the head.

COLUMBIA FOUNTAIN.

Stands at head of Grand Basin, in Court of Honor, facing the Peristyle to the east, in front of the Administration building. Best views may be had from promenades north or south of basin.

The most imposing group of statuary in the Exposition grounds. Designed by Frederick MacMonnies, of New York. It is a magnificent sight at the close of day when against the dark background of the Administration

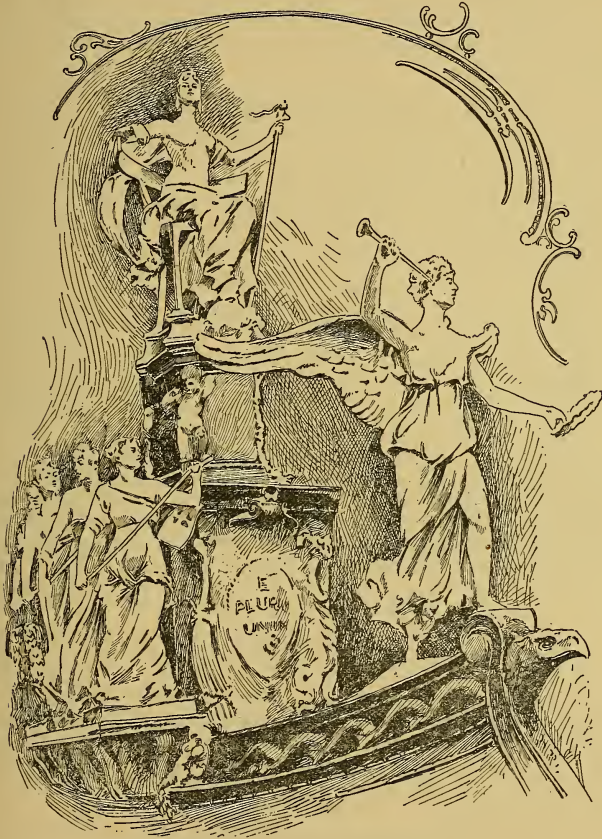
building in shadow, framed by the golden sky of sunset, the visitor pauses to gaze upon Columbia seated high upon a barque with Fame at the prow, propelled by the oars in the hands of eight female figures personifying the arts, sciences and industry, and guided by the governing hand of Time, while eight outriders on sea horses clear the way through the splashing foam. The barque, which resembles somewhat the form of a Spanish caravel, is placed in the center of a basin 150 feet in diameter. The figures are fifteen feet in height. It may readily be imagined



THE BELLS.—COURT OF HONOR.

that the work of fitting the various parts of plaster together and setting them up was no small task. The plumbing required to conduct the water to

the eighty or more jets and to direct it so that it falls in the desired line was also an undertaking of magnitude. The group is built up with plaster over a strong framework of wood and iron, with the exception of the oars, which are made of zinc that they might have the required



THE COLUMBIAN FOUNTAIN.

strength. The work was superintended by Mr. E. Grandin, of Paris, who successfully carried out several contracts of similar character and magnitude in France, among others the mounting and taking down of Falguere's colossal group from the Arc de Triomphe in Paris.

ST. GAUDEN'S PILLARS.

Rising on either side of the eastern and western end of the Grand Basin in front of the Administration building and Peristyle.

These beautiful columns were designed for the purpose of embellishing the classic appearance of the Court of Honor. They add greatly to the beauty of the scene, and have been much admired for their simplicity and grace.

STATUE OF COLUMBUS.

Miss Mary Lawrence, sculptress. Front of east entrance to Administration building.

This work was first placed in the hands of Mr. Louis St. Gaudens, a brother of Augustus St. Gaudens, who, however, did not have at his disposal the time in which to finish it. The work was undertaken by Miss Mary Lawrence, daughter of a millionaire merchant of New York, recently deceased, who has taken to art purely for the love of it. She is a pupil of Augustus St. Gaudens and the design was executed under the guidance of this great sculptor. The figure represents Columbus with the standard of Castile and Aragon uplifted in his right hand. In the left is the discoverer's sword, pointed downward. The head is thrown back. The face differs from all the familiar portraits. It is beardless, and that is about the only resemblance it bears to the Lotto, accepted as the model for the souvenir coin. The face is deep-lined and has a careworn look, quite unlike the calm and contented expression in the Lotto portrait, or of any of the other familiar likenesses of the navigator. The hair is cut squarely around the back of the neck, and the head is bare. The hands are encased in gauntlets and falling from the cuirass are the tassels or skirts, of sliding splints of steel. On the feet and ankles are the jandies. The figure represents Columbus taking possession of America. The pose is heroic and the idea admirably portrayed. The work, as a whole, is regarded as the greatest statue of Columbus in America.

STATUE OF VICTORY.

By Philip Martiny. Crowns the central dome of the Art building. May be seen from the lagoon or promenade surrounding, and from any point north of the Mines and Electricity buildings.

This beautiful creation is sometimes called "Fame" and sometimes "Victory." The figure stands 14 feet 6 inches tall in her bare feet. It is a splendid conception, severe in design, but so beautifully executed that one almost fancies the goddess soaring in mid-air. The thin drapery of the figure conceals, while at the same time it accentuates, the perfect contour of limb and pose.

COLUMBUS STATUE, LAKE FRONT.

Erected on Lake Front Park, foot of Van Buren street, by the Exposition management. Designed by Howard Kretschmar, of Chicago.

This statue is of heroic size, representing Columbus in the act of discovering America. The conception is entirely at variance with that of the

Columbus statue in front of the Administration building. The costume is military and the cloak is luxurious. The feet are wide apart, one in advance of the other. The face is turned toward the west. A plaster cast of this statue is exhibited at the Fair.

STATUE OF "FORWARD."

Designed by Miss Jean P. Miner. In front of Wisconsin building, State group.

The figure shows both grace and strength. The drapery which is well arranged is blown back as if the wind were pushing forward the boat on the prow of which she stands. She seems intent on catching a view of shore. The uplifted hand and the expression of the face are both indicative of a willingness to step out into a new field. The prow of the boat, which serves as a sub-pedestal, is given a touch of local color through the figurehead, which represents Old Abe, the famous eagle of the Eighth Wisconsin. The statue is about seven feet high, cut out of pure white Vermont marble, thus giving the work an essentially American character.

STATUE OF HIAWATHA.

Stands in front of Minnesota building, State group. Tjeldie, sculptor. Erected by subscription of school children of Minnesota.

The design is beautiful, and represents Hiawatha as an idealized Indian of fine mold. The incident of the poem which is found delineated in the statue is described in these lines:

"O'er the wide and rushing river
In his arms he bore the maiden."

This was when Hiawatha and Minnehaha were on their wedding journey from the wigwam of the father to that of the lover. The model of the girl is as fine as that of Hiawatha. They are Indians, but such as the red man may have been before he was discovered and driven by the pale-faced brother. It is made in plaster for presentation during the Exposition, but will be cast in bronze and placed at Minnehaha Falls permanently.

"THE STILL HUNT."

Figure by Kemys. Opposite central pavilion Manufactures building.

Represents a huge panther in search of prey. The crouching attitude and the earnest look in the eyes are such as to make the beholder almost feel that the animal is a thing of life. Few figures on the ground have received so much attention as this.

"GOLDEN DOOR."

Main entrance of Transportation building. The term "Golden Door" is applied to the beautiful portal of this building.

It is designed after the manner of triumphal arches, and is in reality a series of receding arches embellished with bas-reliefs, in single figures and groups. The panels on either side represent the progress made in transportation from the earliest days to the present time. Mural paint-

ings, marine and railway scenes, fill the corners above the arch. The portal is covered with gold leaf; hence its name.

OHIO MONUMENT.

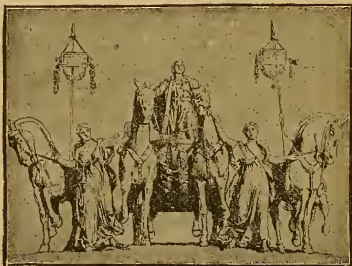
In front of Ohio building, State group. Levy T. Schofield, of Cleveland, designer.

This monument, executed in bronze, is 17 feet high, and cost the State of Ohio \$25,000. After the Fair it will be removed to Columbus, and erected in front of the State Capitol. Life sized figures of Grant, Sheridan, Sherman, Chase, Stanton and other sons of Ohio, are grouped around the granite shaft. Cornelia, pointing to the inscription, "There are my Jewels," stands on a pedestal above the group.

SCULPTURE ON BRIDGES:

The bridges of the Exposition are beautiful and have been made artistic by sculptural ornamentation.

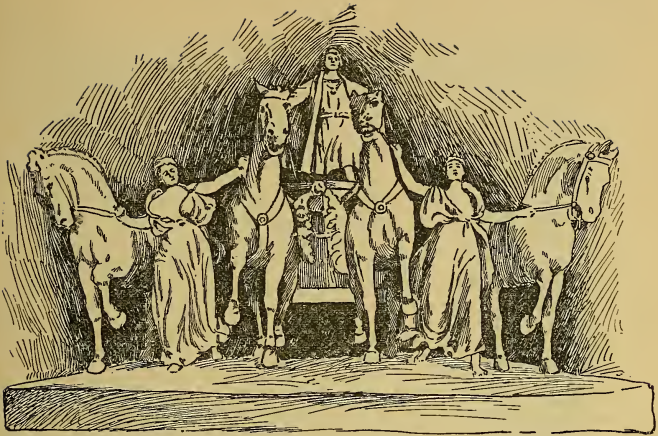
Six native animals of America reproduced twice by Edward Kemys, and the same number of animals by A. P. Proctor. By the former, a male and female puma, a buffalo cow and bull, a brown and black bear; by the latter, polar and grizzly bear, one of each sex, one elk and a moose.



**The Great Buildings and their
Most Striking Exhibits.**



THE GREAT BUILDINGS of the Exposition include the following: Administration, Agricultural, Anthropological, Art, Electricity, Fish and Fisheries, Forestry, Horticultural, Machinery, Manufactures and Liberal Arts, Mines and Mining, Transportation, U. S. Government, Woman's—fourteen in all. The Illinois building, Choral Hall, Children's building, Music Hall, State, Foreign and Special buildings might all come under the classification of great, but they are not included among the Exposition buildings proper, and are therefore referred to in another department of this book.



A NEAR VIEW OF THE QUADRIGA.

ADMINISTRATION DEPARTMENT.

PALACE OF ADMINISTRATION.

Location, head of grand basin, facing Peristyle and water gateway to the Exposition.

Four pavilions 24 feet square connected by a great central dome 120 feet in diameter and 250 feet high. Cost \$435,000.

This building is one of the noblest achievements of modern architecture. It occupies the most commanding position on the Exposition grounds. In the center of each facade is a recess, 32 feet wide, within which is a grand entrance to the building. It is a beautiful and dignified specimen of architecture, befitting its position among the many fine structures over which it presides. Its general design is in the style of the French renaissance, carried out in the academic manner of the École des Beaux Arts. The first great story is in the Doric order, and of heroic proportions, surmounted by a lofty balustrade. At the angles of each pavilion the piers are crowned with sculpture. Externally, the design may be divided, in its height, with three principal stages. The first stage corresponds in height with the buildings grouped about it, which are about 65 feet high. The second stage of the same height is a continuation of the central rotunda, 175 feet square, surrounded on all sides by an open colonnade, 20 feet wide and 40 feet high, with columns four feet in diameter. This colonnade is reached by elevators. The third stage consists of the base of the great dome, 30 feet in height, and the dome itself, rising in graceful lines, richly ornamented with moulded ribs and sculptured panels. This dome is gilded in panels, the cost of which was \$10,000, and asserts itself grandly at the end of the long vista which opens up in every direction. The four great entrances, one on each side of the building, are 50 feet wide and 50 feet high, deeply recessed. On

each side of these entrances are placed groups of sculpture, of emblematic character. The interior features rival in beauty the exterior. Between every one of the grand entrances is a hall 30 feet square, provided with broad circular stairways and swift running elevators. The interior of the dome is octagonal in form, the first story being composed of eight enormous arched openings. Above the arches is a frieze, 27 feet in width, the panels filled with tablets, borne by figures carved in relief. The interior of the dome rises 200 feet from the floor, and an opening 50 feet square admits a flow of light. The under side of the dome is enriched with panels filled with sculpture, and immense paintings, representing the arts and sciences. In size this rotunda rivals if not surpasses the most celebrated domes of like character in the world. In the four corner pavilions, which are four stories high, are the offices of the administration, the fire and police departments, board and committee rooms, post-office, bank, restaurant, etc. A heroic statue of Columbus, by Louis St. Gaudens, stands before



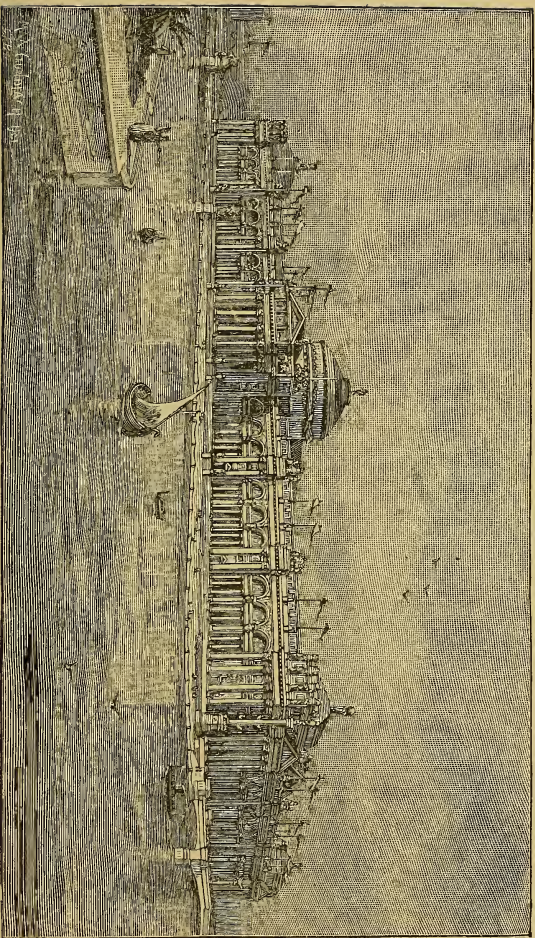
the main entrance of the Administration building. See "Sculpture and Painting."

AGRICULTURAL DEPARTMENT.

PALACE OF AGRICULTURE.

Location, running parallel with the grand basin, main facade fronting the waterway between the Administration building and the Peristyle. Pavilions on each corner 144 feet square; main entrance 64 feet wide; total dimensions in feet 500x800; annex 300x500. Cost \$618,000.

This is one of the most magnificent and striking structures of the Exposition. It stands very near the shore of Lake Michigan. Its longest dimensions are east and west. For a single story building the design is bold and heroic. The general cornice line is 65 feet above grade. On either side of the main entrance are mammoth Corinthian pillars, 50 feet high and 5 feet in diameter. On either corner and from the center of the building pavilions are reared, the center one being 144 feet square. The corner pavilions are connected by curtains, forming a continuous arcade around the top of the building. The main entrance leads through an opening 64 feet wide into a vestibule, from which entrance is had to the rotunda, 100 feet in diameter. This is surmounted by a mammoth glass dome 130 feet high. All through the main vestibule statuary has been designed illustrative of the agricultural industry. Similar designs are grouped about all the grand entrances in the most elaborate manner. The corner pavilions are surmounted by domes 96 feet high, and above these tower groups of statuary. The design of these domes is that of three female figures of herculean proportions, supporting a mammoth globe. The artistic adornment of the Agricultural building has been



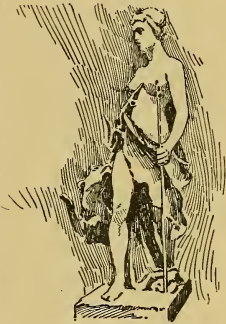
PALACE OF AGRICULTURE.

lavish and costly. Some of the greatest living artists have been employed in the embellishments of the domes. The sculpture on the roofs attracts universal attention. The beautiful statue of Diana which swings as a weather vane above the central dome is one of the great attractions of the Exposition. No expense nor pains has been spared to make the Agricultural building worthy in every particular of the mighty interests which it represents. See "Sculpture and Painting."

LIBERTY BELL REPRODUCTION.

Pennsylvania section, Agricultural Building.

The bell in the Pennsylvania agricultural exhibit is made of wheat, oats and rye. The crack in the original bell is deftly reproduced, but little wisps of straw half cover it. Stalks of wheat are neatly plaited at the top of the bell, and the sounding bow is composed of oats. The cereal bell is hung in a beautiful temple of natural products, which is surmounted by a cap made of multi-colored beans. The front of the booth is decorated in a novel manner. The arms of the State are represented on a huge picture made of beans. Two harnessed horses rampant, one white and one brown, support the shield on each side. The amount of work represented in fastening the beans on the cloth in an artistic and correct way must have been enormous. Flowers are also worked on this design, the colors of the petals being shown in most delicate shadings. Above all rises a bust of William Penn, which is made, however, of ordinary plaster. The Pennsylvania booth is not only pretty, but is an example of what human ingenuity can accomplish with what would seem materials of a not very plastic nature.



AMERICAN CEREAL EXHIBIT.

Main floor of Agricultural Building.

Every State and Territory in the Union is represented by its products. This display taken in connection with that of foreign countries practically gives the visitor an idea of the variety and perfection of the farm products of the world. The exhibits are arranged so that the visitor is able to take in at a passing glance their most interesting and instructive features. Information regarding the name of the object exhibited, the name of the producer, where grown, character of the soil, date of planting, quantity of seed planted per acre, method of cultivation, date of harvesting, yield per acre, weight, price of product at nearest market, average temperature, and rain or snow fall by months between planting and harvesting, and whether or not irrigation was employed, is given in connection with all exhibits.

FOREIGN AGRICULTURAL EXHIBIT.

North end of Agricultural Building, main floor.

Countries represented by beautiful pavilions are Great Britain, Germany, France, Mexico, Austria, Denmark, Sweden, Japan, Paraguay and Canada. Several other foreign countries make very creditable displays also. The space occupied ranges from 1,000 to 15,000 square feet. The foreign exhibits are very comprehensive, and many features exceedingly interesting and instructive to Americans are shown.

SCHLITZ BREWING PAVILION.

Main floor Agricultural Building.

The pavilion proper is the interior of two immense beer tuns, entrance to which is through the end of one of the tuns. Four figures of heroic size are placed in the angles of the pavilion, and bear on their shoulders an immense globe resting on the top of the pavilion. The globe, on which is a map of the world, is encircled twice by a band of colored glass jewels, with prismatic faces. Electric lights shine through these jewels from the interior of the big ball and produce a very brilliant effect. At each corner of the pavilion stand pedestals, surmounted by smaller globes of a design similar to the large one, each pedestal being constructed of kegs of ornamental pattern. Wherever possible the aid of the glass jewels has been employed to lend brilliancy to the pavilion. Small statues of Gambrinus dance on top of each of the small globes, and also form a procession around the base of the large globe. The interior of the pavilion would resemble in appearance a Grecian temple more than anything else, were it not for the dispelling effect of several things suggestive of the brewing business. Through the top of the white dome which rises into the globe a circular opening admits the light by day, and affords a means of illumination by night. The entire floor space, of course, is devoted to an exhibition of various grades of beer.

EXPERIMENT STATION EXHIBIT.

Southwest corner main floor, Agricultural Building.

Here is represented the entire work of a modern Agricultural Experiment Station, covering the whole field of experiment and research in crops, botany, horticulture, entomology, feeding stuffs, animal nutrition, dairy solids, milk testing and veterinary science, including an elaborate botanical, biological and chemical laboratory.

MAP MADE OF PICKLES.

Pennsylvania pavilion, Agricultural Building.

Exhibited by a Pennsylvania firm. Represents the United States, 18 x 24, made entirely of pickles, vegetables, fruit, etc. The state lines are accurately shown, and the lakes and rivers are represented by vinegar. The larger cities are indicated by spices. The whole is covered by a single piece of plate glass. The expense of this interesting exhibit of the pickling and preserving industry was \$15,000.

PRIVATE EXHIBITS.

Main floor and galleries, Agricultural Building.

Some of the most beautiful pavilions to be seen in the Exposition are to be found on the main floor of the Agricultural building. These include the foreign and State pagodas, as well as those erected by private exhibitors. It would be impossible here to name particular exhibits, but a walk of half an hour through the buildings will reveal to the visitor some of the most elegant and tasteful displays ever seen in this or any other country. The Agricultural department embraces all manufactures from products of the soil, and consequently everything in the nature of bread, biscuit, paste, starch, gluten, sugars, syrups, confectionery, preserved meats and food preparations, tea, coffee, spices, animal and vegetable fibres, pure and chemical waters, whiskies, cider, liqueurs and alcohol, malt liquors, etc., are shown by manufacturers, domestic and foreign. The great majority of the booths are of symbolic and artistic design. A firm from Cairo, Egypt, which manufactures cigarettes, has a handsome booth modeled on the architectural plan of an Egyptian temple, with sphinx and pyramids grouped about in artistic style. The panels of both the interior and exterior of the temple are covered with hieroglyphics of ancient Egypt. Further east a New York firm of tobacco manufacturers has an exhibit which is striking in its artistic effect. The booth is modeled after the Corinthian style of architecture, except that the pillars are square instead of round. This was done in order that the pillars might have glass put in so as to show the many-colored varieties of smoking tobacco with which the columns are filled. The rest of the material of which the booth is constructed is red mahogany, highly polished and with gold trimmings. A cigar manufacturing firm has a case which is made of a combination of highly polished mahogany and rosewood constructed in the form of a truncated pyramid, with a globe resting on top with a miniature caravel representing the *Pinta* mounted on the globe. Two statues of Columbus carved in mahogany represent him first as peering over a chart, and in the second pose as just having sighted land. A third statue in wood represents an American Indian in the attitude of a hunter. Around the main pyramid are small pillars of highly polished and beautifully veined marble with gold-mounted caps. Around the entire exhibit is a velvet rope stayed by polished brass posts. Coming to the more necessary products of the soil which have been put into more convenient form for use through the agency of machinery, one of the first to attract attention is an old-fashioned country mill with water-wheel and millstones. The exhibit is made by a Duluth milling company which will have a very fine exhibit of flour made by modern roller process. The



millstones are only twenty-four inches in diameter, but show the marks of use as well as age. Probably the most interesting exhibit on this floor, and one worth going many miles to see, is a chocolate exhibit from New York. In a large, handsomely constructed booth, Mr. Maillard has set up statues of Venus, Minerva and Christopher Columbus, all cast in chocolate. There are two statues each of Venus and Minerva. The statue of Venus is modeled after the celebrated statue found at Milo. Both it and the statue of Minerva are wonderfully exact reproductions, the facial expression being brought out as well as in the best reproductions in marble. The statue of Columbus is modeled after that carved by the sculptor Gætano Russo, which was taken from the sixteenth century print of Columbus, and which now stands at Eighth Avenue and Fifty-ninth street in New York city. Another unique exhibit is a star-shaped pyramid of soap made by a Philadelphia firm. The pyramid rests on a thirteen-sided base which rises about two feet above the floor. On the faces of this pedestal are carved the names of the original thirteen States. On top of the pyramid is a statue in soap of the woman who made the original stars and stripes. She is represented in the attitude of sewing on the flag. On the base upon which the statue rests is the following explanation in raised letters: "Birth of our Nation's Flag." One cereal company has a booth of magnificent design, representing a sort of medieval castle with turret-like projections at the corners. In these turrets are miniature statues of Ceres. The display of the various products which they turn out is large and attractively arranged.

AGRICULTURAL IMPLEMENT EXHIBIT

Main floor annex to Agricultural building.

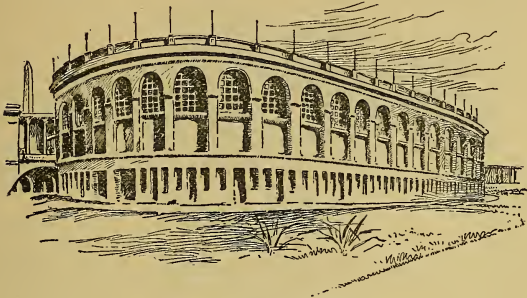
Here is shown every description of agricultural machinery including not only the best and most important now in use, but also such as indicate the progress of industry from primitive times to the present.

STOCK PAVILION.

Location, south of Agricultural Building and near a station of the Intramural Railroad. The building represents a letter "T" in form; dimensions 500 x 200 feet.

On the first floor, near the main entrance of the building, is located a bureau of information. This floor also contains suitable committee and other rooms for the different live-stock associations. On this floor there are also large and handsomely equipped waiting-rooms. Broad stairways lead from the first floor into the Assembly-room, which has a seating capacity of 1,500. Farmers, Farmers' Alliances, and other rural organizations are provided for in this building. It was intended that the farmers should have nothing of which to complain in regard to their reception and treatment by the World's Fair management. The entire structure has been so planned as to give the farmers and live-stock men generally all they could ask in the way of accommodations at the World's Fair. The Assembly-room furnishes facilities for lectures, delivered by gentlemen eminent in their special fields of work, embracing every interest connected with live-stock, agriculture and allied industries. We are now

practically beyond the pale of the main buildings. Standing on the eastern side of the Stock Pavilion, you have a view of the Saw Mill and Machine Shops connected in the rear with the Machinery Building. If



LIVE STOCK PAVILION.

you walk around to the eastern side, you are close to the Agricultural Implement exhibit, on the west bank of the South Pond. A little below is the Wind Mill exhibit, and at the southern end of the South Pond is the agricultural (outside) exhibit made by foreign nations.

STOCK SHEDS.

Location, extreme southern end of grounds, extending from the Lake Shore to the Railroad terminals.

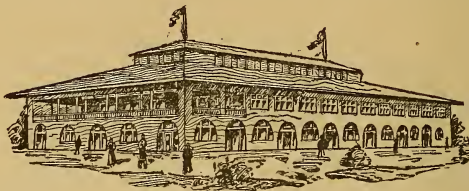
Here may be found the exhibits of live-stock from all parts of the world. West of the sheds are warehouses and a hotel for stock men. East of them are the great dairy barns, car house, power houses, etc. To the agricultural visitor, perhaps, this section of the Exposition will have extraordinary interest. For the general visitor, however, this section will appear tame in comparison with the more northern portions.

THE DAIRY BUILDING.

Rear end of Agricultural building.

Dimensions in feet, 100 x 200; area in acres, .5; cost, \$30,000. The Dairy building, by reason of the exceptionally novel and interesting exhibits it contains, is quite sure to be regarded with great favor by World's Fair visitors in general, while by agriculturists it will be considered one of the most useful and attractive features of the whole Exposition. It was designed to contain not only a complete exhibit of dairy products, but also a dairy school, in connection with which are conducted a series of tests for determining the relative merits of different breeds of dairy cattle as milk and butter producers. The building stands near the lake shore in the southeastern part of the park, and close by the general live stock exhibit. On the first floor besides office headquarters, there is in front a large open space devoted to exhibits of butter, and farther

back an operating room 25x100 feet, in which the model dairy is conducted. On two sides of this room are amphitheatre seats capable of accom-



THE DAIRY PAVILION.

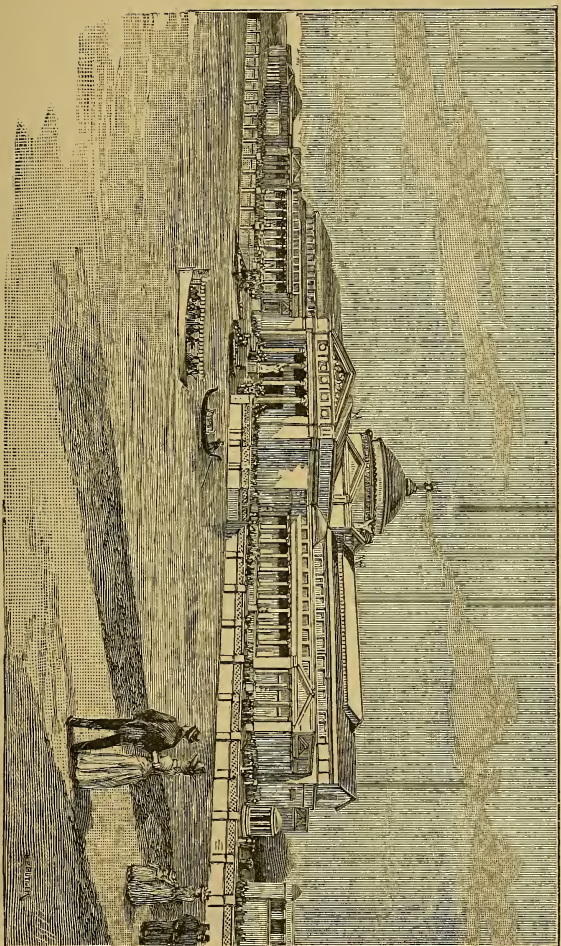
modating 400 spectators. Under these seats are refrigerators and cold storage rooms for the care of the dairy products. The operating-room, which extends to the roof, has on three sides a gallery where the cheese exhibits are placed. The rest of the second story is devoted to a cafe, which opens on a balcony overlooking the lake. The dairy school, it is believed, will be most instructive and valuable to agriculturists. While in this vicinity the visitor may view the strange and wonderful exhibits surrounding the South Pond. Among these the most attractive are: The Spanish Caravels, the Whaler "Progress," the Viking Ship, the Cliff-Dwellers exhibit, the Indian Encampment, the Logging Camp, etc.

ART DEPARTMENT.

PALACE OF FINE ARTS.

Location, northern shore of North Pond, at the head of the waterway system, main facade facing south and overlooking the North Pond and lagoon. Dimensions 320x500 feet, with two annexes, an eastern and a western, of 120x200 feet, respectively; height 125 feet to top of dome. Cost \$670,000.

The building is oblong, intersected north, south, east and west by a great nave and transept 100 feet wide and 70 feet high, at the intersection of which is a great dome 60 feet in diameter. The building is 125 feet to the top of the dome, which is surmounted by a colossal winged figure of Victory. The transept, lighted entirely from above, has a clear space of 60 feet. On either side are galleries 20 feet wide, 24 feet above the floor. Sculpture is displayed upon the main floors of the naves and transept, and on the walls of the ground floors of both the galleries is ample space for the display of paintings and panels in bas-relief. The corners made by the crossing of the nave and transept are used for small picture galleries. Outside galleries 40 feet wide form a continuous promenade around the entire building. Between the promenade and the nave are small rooms devoted to private collections of paintings and various art displays. On either side are one-storied annexes, 120x200 feet. Grand flights of steps lead up to the richly sculptured great portals, and the



PALACE OF FINE ARTS.

walls of the loggia of the colonnades are gorgeously adorned with mural paintings illustrating the history and progress of art. The exterior frieze and the pediments of the principal entrances are embellished by reproductions in statuary of the gems of ancient art. The construction of the entire building is necessarily fire-proof and the general tone is light grey stone. No wood is used, the materials being brick, staff, iron and glass. The very panes in the windows are set in iron frames. This structure of wondrous beauty and attraction is located at the south side of the most highly improved portion of the park, with the south front directly on the north lagoon. It is separated from the lagoon by beautiful terraces ornamented with balustrades, with an immense flight of steps. From the main portal there is a landing for boats. The north front faces the wide open lawn and the group of State buildings. The immediate neighborhood of the building is ornamented with groups



of statues, replicas, ornaments of the classic art, such as Choragic monuments, the 'Cave of the winds,' and other beautiful examples of Grecian art. The ornamentation also includes statues of heroic and life-sized proportions. Within this building are exhibited the Fine Art Exhibits collected from every part of the civilized world. These are grouped as follows: Sculpture—figures and groups in marble; casts from original works by modern artists, models and monumental decorations; bas-reliefs in marble or bronze; figures and groups in bronze; bronzes from circ perdue; paintings in oil; paintings in water colors; paintings on ivory, on enamel, on metal, on porcelain or other wares; fresco painting on walls; engravings and etchings, prints, chalk, charcoal, pastel and other drawings; antique and modern carvings; engravings in medallions or in gems; cameos, intaglios; exhibits of private collections. The wall space demanded by the artists of Great Britain and Ireland, Germany, France, Belgium, Spain, Italy, the Netherlands, Denmark and Sweden, Russia, South America and all foreign countries as well as by the artists of the United States, was so great that the chief of this department, at an early day, became fearful lest he should not be able to provide adequately for all. The building is, perhaps, the greatest Art Gallery ever constructed for such a purpose, but every inch of available space is occupied.

TROCADERO COLLECTION

To be seen in Art building. This magnificent collection is to remain permanently in Chicago at the close of the World's Columbian Exposition. It is to be housed in the new Art Institute, Lake front, opposite Adams street.

Collection of casts, duplicating the reproductions of monumental work in the museum of comparative sculpture in the Palace of the Trocadero at Paris. The casts illustrate the growth and development of French sculpture, showing examples of Romanesque Gothic and Renaissance productions. This collection includes duplicates of most of the important reproductions in the Trocadero Palace, Paris. Some of the casts are of enormous size. The facade from the church of St. Gilles, is 41 feet long and 24 feet high. A tympanum from the portal of the Virgin of Notre Dame is 24 feet high and 18 feet wide. The portal from the Cathedral of Bordeaux is 38 feet high and equally as wide, and the gallery of Limoges Cathedral is 26 feet high, and 36 feet long. This collection contains reproductions of the most characteristic portions of the cathedrals and other famous French buildings from the 12th century to those of modern construction. Among them are the cathedrals of Chartres, Bourges, Paris, Rheims, Amiens, Lyons, Rouen, Laon, Bordeaux, Nantes, Seno, Beauvais, Limoges and Tours, the churches of St. Gilles, St. Trophime at Arles, St. Martin at Brive, Notre Dame du Port, St Denis and St. Croix at Nievre, St. Maclou at Rouen, St. Nicholas at Troyes, the Chapel of St. Germer, the Hotel de Rohan at Paris, and the Palace of Versailles. The facade of the church of St. Gilles dates from the middle of the 12th century. Among the single figures in the collection which are worthy of attention is the famous "Christ of Amiens." It stands in front of the pier in the central portal of the west front of the Cathedral. Another single figure of great attractiveness is that of the Virgin which stands in the pier of the doorway of St. Honore. There are reproductions of great beauty from nearly all of the ancient cities of France, from Versailles, and from Paris.

AMERICAN ART EXHIBIT.

Northeastern part of building.

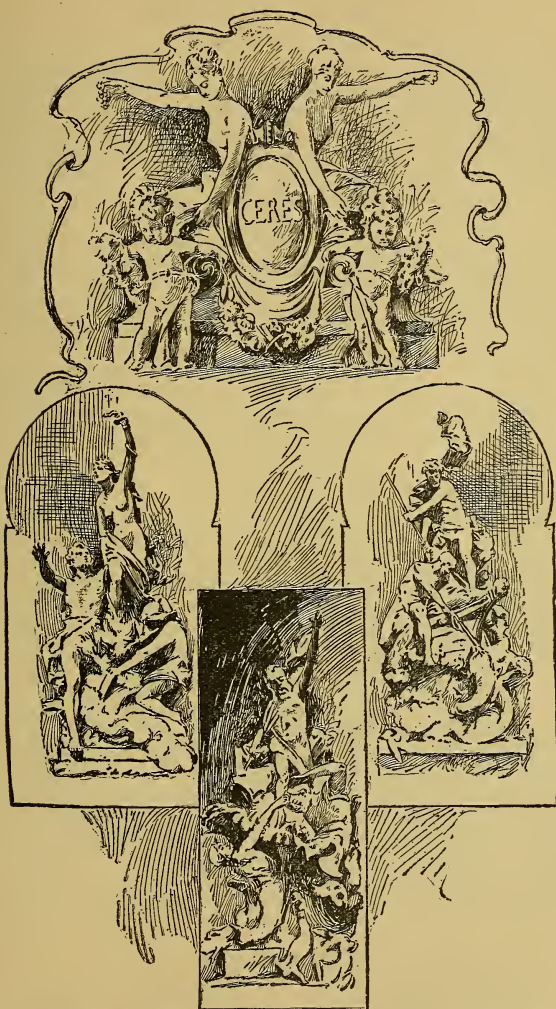
The exhibit consists of 1,075 paintings of which New York contributed 500, Boston 139, Philadelphia 112, Chicago 75, Paris 140, Florence and Rome 20, Munich 40, London 50.

AMERICAN SELECT COLLECTION.

Near American collection, main floor.

These paintings are by foreign artists owned in the United States. Among those represented are Constable, Millet, Corot, Rosseau and Diaz. Among the most notable paintings are Fortuny's, "The Dead Toreador," and "The Beach at Portici"; the celebrated "Evening," owned by the Jay Gould estate, and "The Spy" by De Neuville.

THE GREAT BUILDINGS, ETC.



FIGURES FROM ADMINISTRATION AND AGRICULTURAL BUILDINGS.

CHICAGO PICTURES EXHIBITED.

American section, Fine Art Building.

Among the pictures contributed to the Fine Arts Building by citizens of Chicago is one of Millet's, by Mrs. Henry Field, and "The Lock" by Constable who was one of the earliest of the nineteenth century landscape painters. Other loans by Mrs. Field are "Going Home" by Troyon, "Woman in the Sahara" by Fromontin, "Song of the Lark" by Jules Breton, and Knaus' "Potato Harvest." Three early English pictures, one by George Moreland, one by Constable, and a third by Bonington, are lent by R. Hall McCormick. From Martin A. Ryerson's collection are lent a fine Greuze, a Puvis de Chavannes, a small Corot, and an Algerian scene by Decamps. The only Italian picture in the collection comes from Robert A. Munger. It is Michetti's "Springtime and Love." S. M. Nickerson's loan is Isabey's "Fete at Hotel Rombouillet." Potter Palmer sends to the Exposition one of the most famous pictures to be seen in the Fine Arts Palace. This is Corot's "Orpheus." Other pictures loaned by Mr. Palmer are "The Haymakers," by Bastien Le Page, a Cazin, and a Raffaelli. Ten masterpieces by nineteenth century artists are lent by C. T. Yerkes, among them a Millet, a Rousseau, a Daubigny, and an Israels.

ENGLISH ART EXHIBIT.

Across the east court from American exhibit.

Among the greatest paintings are: Frederick Leighton—"Garden of Hesperide..," "Hercules Wrestling with Death," "Perseus and Dromeda"; Sir John Miller—"Halcyon Weather," "Lingering Autumn," "The Ornithologist"; Alma Tadema—"Dedication to Bacchus," "The Sculpture Gallery"; G. H. Mason—"Harvest Moon"; J. R. Wegnin—"The Maiden's Race"; G. F. Watts—"Love and Life," "Love and Death"; J. B. Burgess—"The Church Door"; N. P. Thrift—"The Race for Wealth"; David Murray—"The River Road"; Stanhope Forbes—"Forging the Anchor"; John Linnell—"Storm at Harvest"; Frank Hall—"Portrait of Earl Spencer"; H. Stacey Marks—"The Gentle Craft"; Viscount Cole—"Abingdon"; Professor Hirkimer—"The Last Master," "G. D. Leslie," "Hen and Chickens"; John Pettie—"Monmouth Pleading for his Life Before James II"; Bricon Riviere—"Daniel," "Magician's Doorway"; E. J. Pointer—"Under the Sea Wall"; Sir James Linton—"Victorious." Other artists who have one or more displays are Henry Moore, J. M. Swan, John Bright, Henry Thorny Croft, Mrs. Alma Tadema, E. A. Waterlow, G. H. Barton, Henry Woods, Philip Caldern, S. E. Waller, Frank Dixey, H. W. B. Davis, Alfred East, Onslow Ford, A. C. Gow, J. C. Horsley, R. W. McBeth, J. W. Horth, W. J. Orchardson and P. F. Poole.

FRENCH ART EXHIBIT.

In eastern pavilion.

Among the great pictures exhibited are the "Conscripts," the "Prisoner," "El Bravo Toro," "Capture of the Dutch Fleet," "Love's Captive," "Returning from the Vineyard."

GERMAN ART EXHIBIT.

Northeast corner of building.

Among the great artists represented are Von Unde, Knauss, Mentzel, Barsch, Dessman, Kalloorgh, Keller, Friese, Komer, Normann, Sciter, Scitz, Karbina, Gieters, Oberlander and Kopping. Germany occupies 20,000 square feet of space and exhibits 580 pictures, all of them of the highest class.

JAPANESE ART EXHIBIT.

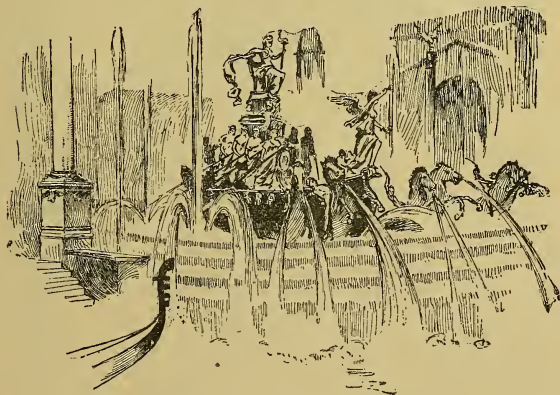
In gallery of building.

Paintings on silk, rich lacquer and bronzes, carved ivory and all manner of artificial work, in various metals, curiosities of wood carving and inlaid work are shown. A very interesting exhibit.

OTHER FOREIGN EXHIBITS.

On main floor and galleries.

Holland and Belgium make magnificent exhibits. Russian, Scandinavian, Spanish, Danish and Italian painters are largely represented.



FRONT VIEW OF COLUMBIA FOUNTAIN.

ELECTRICAL DEPARTMENT.

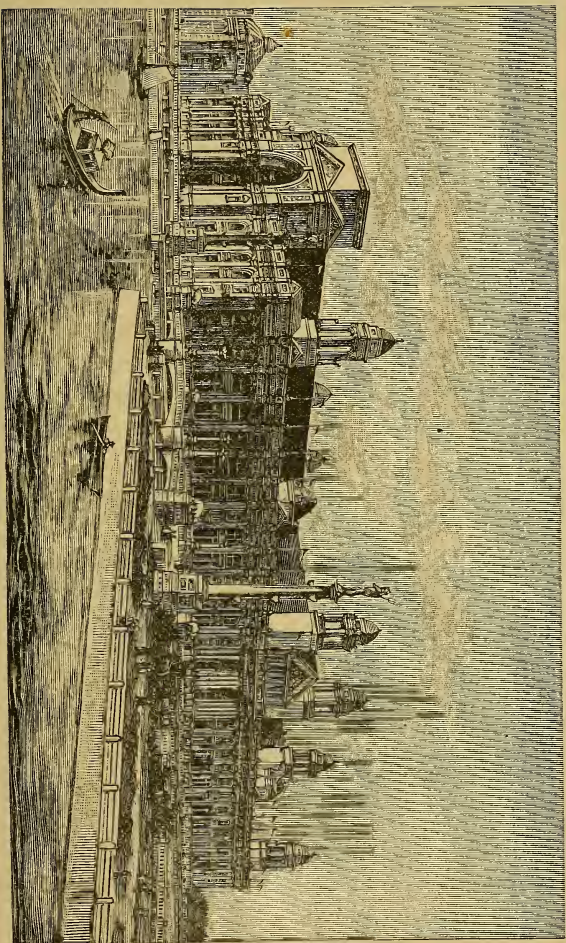
PALACE OF ELECTRICITY.



MAIN PORTAL, PALACE OF ELECTRICITY.

Location, between southern end of lagoon and Administration building. Main facade facing Court of Honor. Dimensions 345 x 690 feet; cost \$401,000.

The general scheme of the plan is based upon a longitudinal nave 115 feet wide and 114 feet high crossed in the middle by a transept of the same width and height. The nave and the transept have a pitched roof, with a range of skylights at the bottom of the pitch, and clerestory windows. The rest of the building is covered with a flat roof, averaging 62 feet in height, and provided with skylights. The second story is composed of a series of galleries connected across the nave by two bridges, with access by four grand staircases. The area of the galleries in the second story is 118,546 square feet, or 2.7 acres. The exterior walls of this building are composed of a continuous Corinthian order of pilasters, 3 feet 6 inches wide and 42 feet high, supporting a full entablature, and resting upon a stylobate 8 feet 6 inches. The total height of the walls from the grade outside is 68 feet 6 inches. At each of the four corners of the building there is a pavilion, above which rises a light open spire or tower 169 feet high. Intermediate between these corner pavilions and



PALACE OF ELECTRICITY.

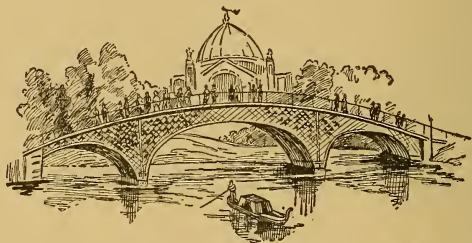
the central pavilions on the east and west sides, there is a subordinate pavilion bearing a low square dome upon an open lantern. The Electricity Building has an open portico extending along the whole of the south facade, the lower or Ionic order forming an open screen in front of it. The various subordinate pavilions are treated with windows and balconies. The details of the exterior orders are richly decorated, and the pediments, friezes, panels and spandrels have received a decoration of figures in relief, with architectural motifs, the general tendency of which is to illustrate the purpose of the building. The appearance of the exterior is that of marble, but the walls of the hemicycle and of the various porticos and loggia are highly enriched with color, the pilaster in these places being decorated with Scagliola, and the capitals with metallic effect in bronze. A great statue of Benjamin Franklin stands in front of the entrance to this building. There are 40,000 panes of glass in this structure, or more than in any of the other buildings. The following names appear over the different entrances: Franklin, Galvani, Ampere, Faraday, Sturgeon, Ohm, Morse, Siemens, Davy, Volta, Henry, Oersted, Coulomb, Ronald, Page, Weber, Gilbert, Davenport, Soemmering, Don Silva, Arago, Daniell, Jacobi, Wheatstone, Gauss, Vail, Bain, De la Rive, Joule, Sausure, Cooke, Varley, Steinheil, Guericke, La Place, Channing, Priestly, Maxwell, Coxe, Theles, Cavendish. It was concluded best not to honor thus any electricians who are now living.

THE ELECTRICAL EXHIBITS.

The electrical exhibits may be seen in the illumination of the grounds, in the motive power of the Intramural Railway, in the great electrical motors of the Power House as well as in the Electrical building itself.

The United States very naturally occupies the greatest area of space, but foreign countries, notably France and Germany, have what may be justly termed immense exhibits. The space occupied by France and Germany covers an area of 23,000 square feet each. England comes next and is followed by Spain, Cuba, Brazil and Canada. The great electrical monopolies of the United States, such as the Edison, Brush, Thomson-Houston Companies occupy by far the greatest amount of space, but individual exhibitors are numerous. The visitor will be particularly interested in the group of electric motors showing the variety of systems and the latest improvements, appliances and applications of the force, as it is used in elevators, pumps, printing presses and general machinery. The groups illustrating metallurgy and electric chemistry are very interesting. In these groups are shown the various methods of electrotyping, electroplating, gilding and nickeling, and the separation of metals from their native ores or alloys. The method of forging, welding, stamping, or tempering metals by electricity is shown. A group is devoted to the electric telegraph, the electric signals, illustrating the system of transmitting and receiving, the latest invention in chronographs, annunciators, thermostats, fire alarm apparatus, police telegraph, burglar alarm and railroad signal apparatus. The appliances of the telephone, including cables, switch boards, receiving, transmitting and signal apparatus, and long distance systems, the phonograph, the telautograph and other

wonderful inventions for producing sounds and articulate speech are illustrated; a group is devoted to inventions showing the application of electricity in surgery, dentistry and therapeutics, including electric devices for the diagnosis of disease, and for the use of the electric current as a remedial agent. Here is also shown the electric apparatus for destroying life, including the mechanism for inflicting capital punishment. There are groups showing all kinds of machines for producing electrical currents by mechanical power. These include dynamos, electric batteries and apparatus for electrical measurements and apparatus illustrating phenomena and laws of electricity and mechanism. The new Kinetograph, invented by Edison, which transmits scenes to the eye as well as



ONE OF THE BRIDGES.

sounds to the ear is shown. In this building may be seen the 1,500 horse power electric locomotive built for the Baltimore & Ohio Railroad Company, numerous safety appliances, including an invention for the detection of "thieves" and "pickpockets," and thousands of improvements of an interesting character in relation to the telegraph and telephone services. The Western Union and the Postal Telegraph companies make magnificent displays, as does the Bell Telephone Company.

CURIOUS EXHIBITS.

In the Electricity building.

The great Electricity building is filled with curious exhibits of an electrical character. To the left as you enter from the north front a large circular space is devoted to phonographs, where one at the expense of a few coppers may amuse himself for an hour. The great telautograph, invented by Professor Gray, is among the most novel of the exhibits. This is enclosed within a pavilion of its own. There are all sorts of strange contrivances to be seen along the main aisles and in the galleries. The visitor is advised to give a large share of his attention to the strange and beautiful exhibits with this hall.

ETHNOLOGICAL DEPARTMENT.

PALACE OF ANTHROPOLOGY.

Location, southeastern end of grounds, just west of Forestry Building. Dimensions 415 feet long by 225 feet wide. Ground floor contains 105,430 square feet for exhibit purposes, and 52,804 square feet in aisles, offices, lavatories, etc.

This building was erected for the purpose of accommodating the overflow exhibits from the Liberal Arts department, and those of the Ethnological department. In addition to the regular exhibits of the building here are to be found those of the Bureau of Hygiene and Sanitation, and of the Bureau of Charities and Corrections, both of which are exceedingly interesting. Several exhibits mentioned independently belong to the department of Ethnology. These include the Convent of La Rabida, the Cliff Dwellers exhibit, the Spanish Caravels, the whaling ship "Progress," the Viking Ship, etc., etc.

SANTA MARIA

Exhibited in South Pond, Ethnological Department.

Constructed under authority of the Spanish government, and under the supervision of a council composed of the most expert officers and engineers of the Spanish navy, which council prepared a list of questions as to the character of the vessel in which Columbus made his great voyage of discovery. These questions were answered by the most learned men of Spain. Curious documents were unearthed, libraries were searched, and everything concerning sea-life in the writings of early historians was carefully studied. Calculations to determine the strength, sailing capacity, height of masts, details of rigging, and extent of sail of the Santa Maria were made by Senor Bona, head of the naval construction department of Spain, and finally the order was given to begin the work of reconstruction. The keel of the new Santa Maria was laid April 22, 1892, in the navy yard of Caracca, near Cadiz. Two months later the queer looking craft was launched, and to the great delight of the builders, it was found that the vessel's draught was 4 feet 10 inches, precisely according to calculations. She is 74 feet 2 inches long and 25 feet 7 inches in beam. Her depth at the center or main deck is 13 feet 5 inches, increased to 16 feet at the bow, and 26 feet 10 inches at the stern, by high upper works. These measurements are believed to be exactly those of the original caravel. There are three masts, fitted with strange rigging, and a considerable area of canvas. The armament consists of two cannon and six falconets. The furniture of the cabins is like that of the ancient ship, which was fully described by Columbus. On August 3, 1892, the Santa Maria took part in the great Spanish naval review at Palos, commemorative of the sailing of Columbus. She left Cadiz to follow Columbus' old tracks to the West Indies, February 11th, in tow of a Spanish gunboat. Together with the Pinta and the Nina, the two small caravels of the Columbus fleet, which were also reproduced by order of the government, the Santa Maria was one of the most interesting features of the New York Naval display which preceded the formal opening of the World's Fair.



GROUPS FROM THE COURT OF HONOR.

After the review the three vessels were towed to Chicago by way of the Erie canal and the great lakes.

THE VIKING SHIP.

Exhibited in South Pond, Ethnological department.

An exact reproduction made by order of the Norwegian government of a vessel 1,000 years old. This craft is similar in all particulars to those used by the Norsemen in their raids upon Great Britain and Ireland, and is supposed to be a fac-simile of the ship Leif Ericsson commanded when he landed upon the coast of Vinland. The original Viking ship from which the reproduction is made was discovered in a burial mound at Gokstad in 1889. To Captain Magnus Andersen belongs the honor of first having broached the suggestion of building an exact copy of the vessel with the idea of sending it to the Columbian Exposition. This idea was very favorably received in Norway, and a national subscription to defray the expenses of the undertaking was immediately brought about. Eleven of the oldest and most experienced sea captains inspected the model and were of the unanimous opinion that the voyage of the reproduced "Viking" could be made in safety. The work of building the ship began at once; she was launched at Sandefjord in the spring of 1893. The prow is adorned by a colossal, superbly carved dragon's head, and the stern with an equally handsome dragon's tail. Both these ornaments are finished in burnished gold. Around the outside of the bulwark are rows of embellished shields of great beauty and almost amidships rises a roofing painted in red and white stripes. This served the great vikings against wind and wave. Astern stands a massive "high seat" for the chief or jarl. This chair, or rather throne, is carved with Runic inscriptions in old Norse style. The vessel is open with the exception of a small deck fore and aft. There are two water-tight compartments where the men on watch may take refuge during rough weather. The rigging is very simple, one mast, which can be taken down, and one yard. But the vessel is not altogether dependent on its sail. During a calm the vikings seize their mighty oars. On each side below the shields are sixteen holes for oars, and along the inside are benches for the rowers. The rudder is, after the custom of the old sea kings, carried on the right side of the vessel. The builder, Mr. Christensen, took great pains in making this a masterpiece of the shipbuilder's art. The vessel is 76 feet in length and rather broad for its length. The numerous shields, painted in yellow and black, while the magnificent dragon's head is in burnished gold, form a most striking and artistic effect.

CONVENT OF LA RABIDA.

Location, southeastern end of grounds, Lake Shore, just below Casino.

It may be remembered that early in 1492 Columbus, while traveling on foot in a destitute condition, applied for food at the Franciscan convent of La Rabida in Spain, and was kindly and hospitably received. The prior of the institution, Father de Marchena, was a man not only of education and culture, but of large influence with Queen Isabella. Columbus explained his plans for the discovery of the

new continent to the prior, who became interested, and secured for him a reception at the court of Ferdinand and Isabella, who were then in camp with the besieging army in front of Grenada. There is little doubt but that for the timely assistance of the good Abbot, Columbus would have completely failed in his efforts to secure assistance to discover the new world, as he had previously failed in his endeavors to obtain aid from the governments of Spain and Portugal. The fac-simile erected here cost \$50,000. This quaint structure is filled with some of the most interesting and valuable exhibits to be seen at the World's Fair. Here may be found the first complete collection of "Columbiana" (or literature connected with the life and discoveries of Columbus) ever collected. Letters written to Columbus by Queen Isabella, and letters from the great discoverer and his son are among the curiosities. The exhibit con-



CONVENT OF LA RABIDA.

sists of original Columbus manuscripts, autographs, and documents, worth their weight in gold, priceless copies of the earliest printed books relating to America, numbering over 100, together with quaint maps and charts of the newly discovered country, portraits of Columbus, models and photographs of statues and monuments of him, pictorial representations of all the spots and places identified with his life and death, and many miscellaneous relics and souvenirs of the dauntless explorer. The whole is the result of three years of hard labor on the part of W. E. Curtis, Director of the Bureau of American Republics and Chief of the Latin-American Department of the Fair. He first suggested the idea of such an exhibit, and has since carried it into execution and to success. To produce it he and his associates had to visit Spain and Italy and ransack all the libraries and museums of the old world, including the Papal archives in the Vatican. They have had to trace the footsteps of Columbus in the islands and on the continent of America, and patiently examine and secure all the portable vestiges of him that remain—first ascertaining the existence of the treasures, locating their whereabouts one by one, and begging, borrowing, or buying them and transporting them here. Among the priceless Columbus manuscripts and documents secured are the original contract with the sovereigns of Spain, under which Columbus' first voyage to America was made; his commission as

"Admiral of the Ocean Seas"; his correspondence with Ferdinand and Isabella before and after his immortal discovery, besides a host of other invaluable papers relating to the discovery and early exploration of America, loaned by the Spanish Government, and the living descendants of Columbus in Spain. Then, there are original copies of the first publications touching the New world, and equally interesting maps and charts obtained from the Vatican at Rome, from the library of the British Museum in London, the French National Library at Paris, and the Spanish National Library at Madrid, as well as the Library of Congress at Washington, and from liberal-minded collectors and bookworms in the United States and abroad.

COLUMBUS BELL.

In Convent of La Rabida.

Exhibited by the congregation of a little negro church at Haleyville, Cumberland county, N. J. This bell has for years called them to Church. In the year 1445 the bell, it is said, hung in one of the towers of the famous mosque of the Alhambra. After the siege of Grenada, the bell was taken away by the Spanish soldiers and presented to Queen Isabella, who in turn presented it to Columbus, who brought it to America on his fourth voyage and presented it to a community of Spanish monks, who placed it in the Cathedral of Carthagena, on the Island of New Grenada. In 1697 Buccaneers looted Carthagena and carried the bell on board the French pirate ship *La Rochelle*, but the ship was wrecked on the island of St. Andreas shortly afterward, and the wreckers secured the bell as part of their salvage. Captain Newell, of Bridgeton, purchased it, brought it to this country, and presented it to the colored congregation of the Haleyville church. The bell weighs 64 pounds and is of fine metal.

FIRST MAP OF THE WORLD.

In Convent of La Rabida.

The first map of the world ever made is exhibited in the convent. It is known as the Diege Ribere map, and was begun in 1494 and finished in 1529. It belongs to the Vatican library. It begins with the Molucca group and ends with the other half. The Nile is traced to three lakes. Russia and Siberia are put down as barren and unknown countries. America makes a showy appearance with Yucatan, Brazil and New Spain distinctly indicated, the north terminating with Labrador.

RELICS OF FIRST CHRISTIAN CHURCH.

In Convent of La Rabida.

On the steps leading to the altar are six roughly hewn blocks of stone, which are all that remains of the first Christian Church on the Western Hemisphere. Columbus founded a city and called it Isabella, after his patron. It was on the hills overlooking Isabella Bay, on the north shore of the Island of San Domingo. Three buildings were erected, a house for the Governor, a warehouse and a church. The last was put up under the direction of a Benedictine monk named Bernard Boyle. This was in 1494, and the buildings were destroyed soon after. Near these blocks are two

bells, one of which was given to Columbus by King Ferdinand, and it is the first bell that was ever rung in America. It is badly broken and weighs only about ten pounds; the other is almost twice as large, and was given by Pope Alexander II to the church in Carthage, in Columbia, in 1516.

VATICAN COLLECTION.

In Convent of La Rabida.

The main part of the altar in the Convent is filled with the Vatican collection sent here by the Pope. It contains the pictures and the history of the wooden figure of the Virgin made by St. Luke in the original monastery of La Rabida. Tradition says that when the Moors invaded Spain, this image was taken down and thrown into the water, where it lay for many years, or until discovered by the Christians. The Vatican collection contains many ancient and invaluable documents, souvenirs, relics, etc.



VATICAN GUARD.

CURIOUS THINGS.

Convent of La Rabida.

Among the curiosities in the Columbus collection to be found in the Convent of La Rabida are gold coins made from the first gold found in America. They are larger than the silver dollar of to-day. On either side of the Convent are long lines of show cases, made of steel and heavy plate glass, in which are displayed the wonderful collection of documents loaned by the Spanish government.

ESQUIMAU VILLAGE.

Located just within and north of the 57th street entrance on the shore of the North Pond.

It consists of a Moravian chapel and twelve huts occupied by 61 natives of Labrador,—men, women and children. The native dogs, sledges, tools and implements are shown. The people demonstrate their domestic life, and manufacture and sell goods. The men give exhibitions or skill in handling canoes on the water of the pond. An extra fee is charged for admission to this village. This exhibit properly belongs to the Ethnological department.

POPULAR FEATURES.

To be seen on grounds and in South Pond near Anthropological Building.

American Indians with their canoes, huts, etc., are to be found here. There are strange cabins and old buildings collected from South American countries. The Indians cook, make trinkets, etc., for sale. The

Long House of the six nations of the Iroquois is shown here. There is also an interesting collection from Alaska, including canoes, etc.

CLIFF DWELLER'S EXHIBIT.

Near Anthropological Building.

The home of the Cliff and Cave Dwellers is shown in an artificial mountain which is an exact reproduction of Battle Rock mountain in Colorado. It has the appearance of solid rock. Inside the visitor will be subjected to various illusions. There are caverns containing utensils and ornaments found in the original site. The exhibit is a very interesting one. An admission fee is charged.

YUCATAN RUINS.

Near Anthropological Building.

These are among the most interesting exhibits of the Ethnological department. The central structure is from the ruined group of Labna, showing the Labna porto. There are reproductions of Uxmal, the "House of the Governor," "Serpent House," and "House of Nuns," etc.

MOUND BUILDERS.

In Anthropological Building and outside.

The States of the Union contributed various evidences of prehistoric civilizations from the mound excavations of the United States. Ohio furnishes, perhaps, the best display of these wonderful relics. Nearly all of the western states are represented.

GRECIAN EXHIBIT.

Main Floor Anthropological Building.

This includes valuable specimens of Grecian art and archaeology, the latter consisting of gods, goddesses, and many other idolatrous works of the most ancient period of Grecian history.

SPANISH EXHIBIT.

Ground Floor Anthropological Building.

This occupies the largest space of any foreign country in this building. The exhibit embraces the interesting collection shown at the recent Spanish exposition.

PEARY RELICS.

Loaned by Lieut. Peary, the Arctic explorer. Exhibited in the Ethnological department.

Consisting of boats, tents, tent ropes, native costumes and implements brought back as souvenirs of the explorer's trip to the Arctic regions.

"ADAM AND EVE."

Exhibited in Anthropological Building.

This exhibit is made by Professor Sargent, of Harvard University. It represents the forms of two human figures, male and female, modeled

after measurements of more than 25,000 American subjects. Over sixty measurements of each individual were made, from which composite figures were produced for the figures which were then modeled into clay. The result is said to be a perfect type of American manhood and womanhood. They are called Adam and Eve.

INDIAN EXHIBIT.

On grounds and in pond near Anthropological Building.

These are shown in groups, beginning with the Esquimau from the extreme north. Representatives are shown here of the Cree family from the Canadian northwest; Haida, and Fort Rupert tribes from British Columbia; Iroquois from the eastern States; Chippewas, Sioux, Menominees and Winnebago

tribes from the middle and n' thwestern States; Choctaws from Louisiana; Apaches and Navajos from New Mexico and Arizona; Coahuilas from Southern California, and the Papagos and Yaku is from the extreme southern border of the United States and Mexico.



WATER UNCONTROLLED.

PRISON EXHIBIT.

In Anthropological building.

A comprehensive expose of the devices and methods employed for inflicting punishment from the beginning of history to the present time, and showing the progress which humanity has made in the quality of mercy. To be seen in the Anthropological building. The cells of the Mamertine prison where St. Paul was confined; the dungeons of the Inquisition; the tomb of the Bastille, and the torched chambers of Oriental barbarism are all pictured with an unquestioned

reality. The Nuremberg collection embraces a wonderful array of old-time instruments of torture. The revolving prison is a wooden device, and it is claimed for it that it absolutely protects prison officers from danger of assault by the inmates, while as surely preventing the remotest possibility of escape. Ten cells are formed in a circular prison, somewhat as if there were slices cut symmetrically from a cheese. The dividing walls and the floors are of iron. A wall is built around the whole affair. Within it the circular, cellular contrivance revolves slowly, the idea being that no convict can work for any length of time on any one part of the wall which stands between him and liberty. The revolution goes on only at night, and is so slow as to cause no discomfort. Here may also be found a very interesting collection of pictures, dealing with methods of punishment in Chinese prisons. They show some methods of tying up the offenders, which are original and remarkable. The milder punishments used in modern prisons are shown with perfect fidelity to the facts. The appliances of capital punishment—the rope, the axe and the electric chair—are there for the contemplation of the visitor.

ARRAWAK INDIANS.

Ethnological department.

These come from British Guiana. They live in thatched huts in the outside exhibit.

BOLIVIAN INDIANS.

In the Ethnological department are exhibited eighteen Bolivian Indians.

Among them is one of the largest men in the world, nine feet ten inches in height, 418 pounds in weight. He is 25 years of age.

BRITISH COLUMBIA INDIANS.

Exhibited in the Ethnological display.

They resemble the Japanese, to some extent. Simple in their modes of life, farmers as well as hunters, religious in their tendencies, and trustful of all men they are a strong contrast to the Sioux and Apaches.

FRESH AIR EXHIBIT.

In the Department of Charities and Corrections, Anthropological building.

An exhibit of the Daily News Fresh Air fund, showing the work among poor city children and sick babies. In the exhibit are photographs of the Sanitarium in Lincoln Park, descriptive charts, etc. It is probable that babies will be shown in hammocks, baby carriages, etc., to illustrate the workings of the Sanitarium.

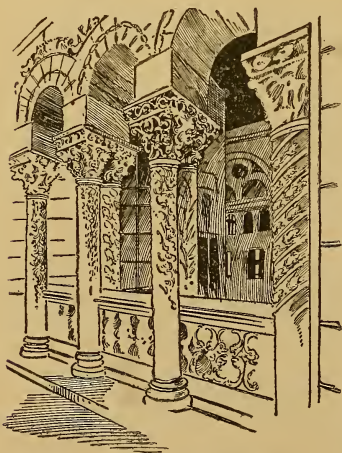
FISH AND FISHERIES DEPARTMENT.

PALACE OF FISHERIES.

Location, eastern side of Large Islands north of Wooded Island in the lagoon, main facade facing the southeast, directly opposite the Government building. Dimensions 165 x 365 feet; wings, dimensions 135 feet (diameter); cost \$224,000.

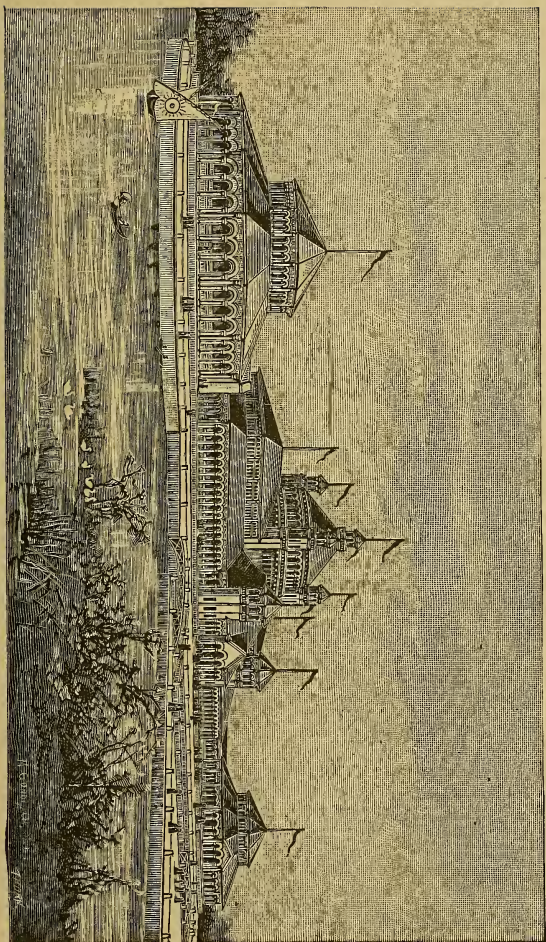
While the extreme dimensions of the building are very large, yet the structure is so laid out that the general effect is rather of delicacy than of grandeur to be expected from the mere standpoint of dimensions. It is composed of three parts, a main building and two polygonal buildings, connected with the main structure by two curved arcades. The main building is provided with two great entrances in the centers of the long sides. These entrances are by pavilions 102 feet long, projecting 41 feet beyond the line of the main building, and flanked at each corner with circular towers. The great pediment over the south or chief entrance is filled with sculpture, the subject being a scene of whale fishing. The angles are surmounted by statues representing fishers casting the spear, throwing the handline and holding the finny prey. The quadrangular first story is surmounted by a great second circular story capped with a conical roof. A graceful open turret crowns this roof and four smaller towers spring from and surround the base. The general design of the whole structure is Roman in masses with all the details worked out in a realistic manner after various fish and marine forms. Thus the double row of engaged columns which form the exterior face of the building have capitals which are formed of a thousand varied groupings of marine

forms, while the delicate open work of the gallery railings displays as many different fishes. The circular story is surrounded by a broad exterior gallery, and the four flanking towers of the entrances and the four smaller towers of the central roof terminate in open turrets, from all of which views of every part of the grounds can be obtained. The materials of construction are wood, iron and steel, "staff" and glass. The roofs are covered with glazed Spanish tiles and the general coloring of the building is at once soft and brilliant as befits the grace of the architectural lines. Everything that science has rescued from the depths of ocean, sea, lake or river, is displayed at the fisher-

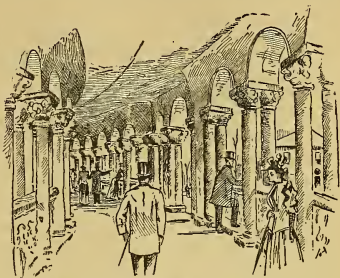


A BIT OF THE FISHERIES

PALACE OF FISH AND FISHERIES.



ies exhibit. Inhabitants of deep sea grottoes; the coral animal—builder of islands and continents; sea anemones, that blossom miles below the surface of the ocean; monstrous devil fish, sharks, and other terrors of the deep, are seen, beside the speckled beauties of stream or lake, the plebeian catfish, perch and sucker, suggestive of the boyish angler and shallow stream. From ocean depths are brought specimens of subaqueous life so marvelously delicate and so richly beautiful that the microscope will only reveal in part their wondrous beauty and film-like tracery. The methods, too, by which the mysteries of the deep are penetrated, the inventions by which the finny tribe is cultured, the wonderful progress made in the art of fish farming, in addition to the implements of commercial fishing and the latest tackle for angling—all these are displayed to their fullest extent.



ARCHES IN THE FISHERIES.

AQUARIAL OR LIVE FISH DISPLAY.

In the Fisheries building.

Not the least interesting portion of the exhibits is the aquarial or live fish display. This is contained in a circular building, 135 feet in diameter, standing near one extremity of the main fisheries building, and in a great curved corridor connecting the two in the center of the circular building is a rotunda 60 feet in diameter, in the middle of which is a basin or pool about 26 feet wide from which arises a towering mass of rocks covered with moss and lichens. From clefts and crevices in the rocks crystal streams of water gush and drop to the masses of reeds, rushes and ornamental semi-aquatic plants in the basin below. In this pool gorgeous gold fishes, golden ides, golden tench, and other fishes disport. From the rotunda one side of the larger series of aquaria may be viewed. These are ten in number, and have a capacity of 7,000 to 27,000 gallons of water.

THE GREAT CORRIDOR OR GALLERY.

In the Fisheries Building.

Passing out of the rotunda by the entrances a great corridor or gallery is reached where on one hand may be viewed the opposite side of the series of great tanks, and on the other a line of tanks somewhat smaller, ranging from 750 to 1,500 gallons each in capacity. The corridor or gallery is about fifteen feet wide. The entire length of the glass fronts of the aquaria is about 575 feet, or over 3,000 square feet of surface. The total water capacity of the aquaria, exclusive of reservoirs, is 18725 cubic feet, or 140,000 gallons. This weighs 1,192,425 pounds, or almost 600 tons. Of this amount about 40,000 gallons are devoted to the marine exhibit. In the

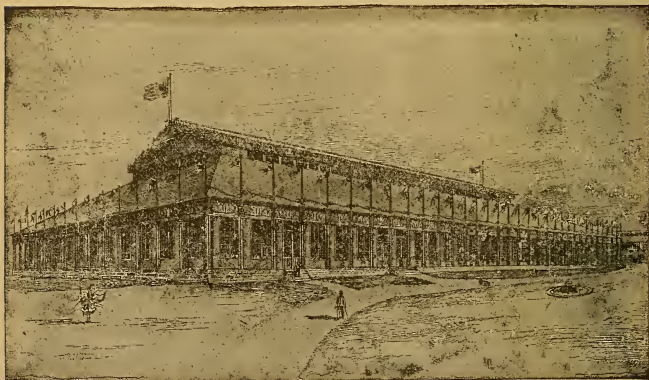
entire salt water circulation, including reservoirs, there are about 80,000 gallons. It is a matter of importance that provision was made in the upper part of the building for an eating saloon in which a specialty is made of supplying food composed of fish and other animals taken from the water.

FORESTRY DEPARTMENT.

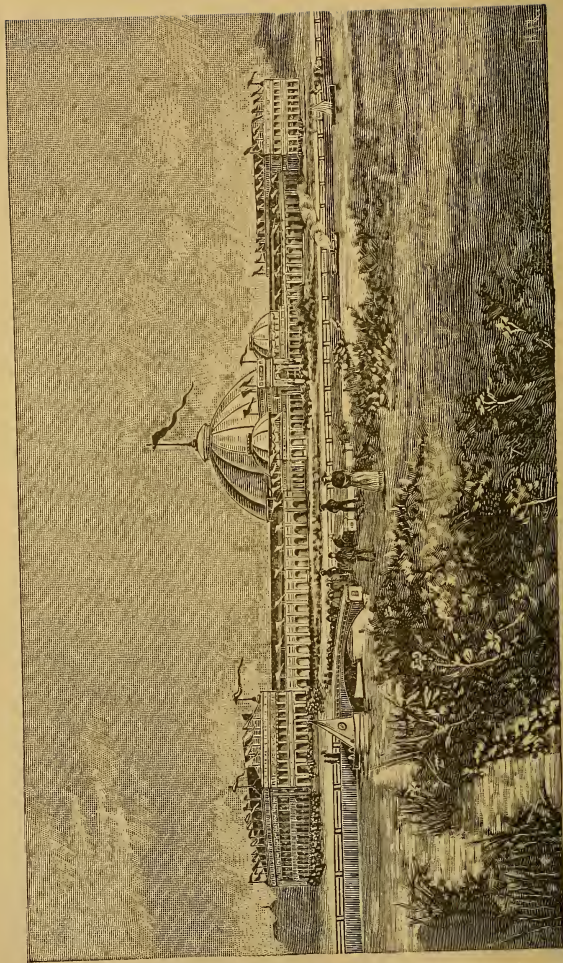
PALACE OF FORESTRY.

Extreme southeastern portion of grounds, on the shore of Lake Michigan. Can be reached by Intramural Railway, or by boat.

Dimensions in feet, 208 x 528; area in acres, 2.5; cost \$100,000. The Forestry building is, perhaps, the most unique of all the Exposition structures. To a remarkable degree its architecture is of the rustic order. On all four sides of the building is a veranda, supporting the roof of which is a colonnade consisting of a series of columns composed of three trunks, each 25 feet in length, one of them from 16 to 20 inches in diameter and and the others smaller. All of these trunks are left in their natural state, with bark undisturbed. They are contributed by the different States and Territories of the Union and by foreign countries, each furnishing specimens of its most characteristic trees. The sides of the building are constructed of slabs with the bark removed. The window frames are treated in the same rustic manner as the rest of the building. The main entrance is elaborately finished in different kinds of wood, the material and workmanship being contributed by the wood workers of the world. The other entrances are finished artistically to represent the woods of the different countries and regions. The roof is thatched with tanbark and other barks. The interior of the building is finished in various woods in a way to show their beautiful graining and susceptibility to polish. The Forestry building contains a most varied exhibition of forest products in



PALACE OF FORESTRY.



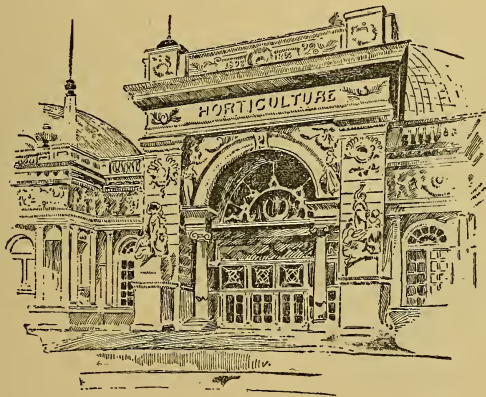
PALACE OF HORTICULTURE.

general—the most complete which could be gathered. It contains logs and sections of trees, worked lumber in the form of shingles, flooring, casing, etc. There are shown here dye woods and barks, mosses, galls, abnormal woody products, lichens, vegetable substances used for bedding and upholstery, gums, resins, vegetable ivory, cocoanut shells, gourds, wood pulp, rattan, willowware and woodenware generally, such as pails, tubs, brooms, etc. There is also an exceedingly interesting monographic display by the different States, in which their characteristic woods are most effectively and beautifully shown. In itself and in the exhibits it contains it illustrates the forestry wealth of the world, and particularly of the United States. No forestry display was ever made before which approaches this in extent or completeness.

HORTICULTURAL DEPARTMENT.

PALACE OF HORTICULTURE.

Location, south of Woman's building, opposite lagoon and Wooded Island, running directly north and south. Dimensions 250 x 298 feet, with eight greenhouses 24 x 100 feet each. Cost \$325,000.



MAIN PORTAL, PALACE OF HORTICULTURE.

In front is a flower terrace for outside exhibits, including tanks for nymphaeas and the victoria-regia. The front of the terrace, with its low parapet between large vases, borders the water and at its center forms a boat landing. The plan is a central pavilion with two end pavilions, each connected to the center pavilion by front and rear curtains, forming two interior courts, each 88 x 270 feet. These courts are beautifully decorated in color and planted with ornamental shrubs and flowers. The center pavilion is roofed by a crystal dome 187 feet in diameter and 113 feet

high, under which are exhibited the tallest palms, bamboos and tree ferns that could be procured. There is a gallery in each of the pavilions. The galleries of the end pavilions are designed for cafes, the situation and surroundings being particularly well adapted to recreation and refreshment. These cafes are surrounded by an arcade on three sides, from which charming views of the grounds may be obtained. In this building are varieties of flowers, plants, vines, seeds, horticultural implements, etc. Those exhibits requiring sunshine and light are shown in the rear curtains, where the roof is entirely of glass and not too far removed from the plants. The front curtains and under the galleries are designed for exhibits that require only the ordinary amount of light. Provision is made to heat such parts as require it. The exterior of the building is in stucco, tinted a soft warm buff, color being reserved for the interior and the courts. One of the beautiful effects produced in this building comes from the miniature mountain, seventy feet high in the center, upon which giant tree ferns, palms and other vegetation grow. A mountain stream down from one declivity to another plays hide and seek amidst the foliage. Beneath this mountain is a "Crystal Cavern," admission to which is free.

DISPLAY OF FOLIAGE.

In Horticultural building.

Perhaps never before in the history of the world, has such a varied and wonderful display of foliage, native, foreign, semi-tropical and tropical, been made under the roof of one building. The specimens of palm and cacti are so numerous and various that they would in themselves form a wonderful horticultural exhibition. The wings stretching out north and south from the great dome, together with the immense annex, are filled with the rarest and most beautiful specimens the world produces. Horticultural Hall could not properly be described in a volume four times the size of this little book. Nearly all of the trees, the foliage, etc., are plainly marked, so that the visitor will not be confused or left in ignorance as to the character of the exhibits.

PANSY BEDS.

Main entrance to Horticultural building.

There is a magnificent display of pansies on either side of the main entrance. This display is intended to exhibit the wonderful progress made during recent years in the development of pansies. The visitor will notice that not only have they attained a wonderful growth, but that in their growth they have been made to preserve their beauty of color and tint.

THE PALM MOUNTAIN.

Beneath dome of Horticultural building.

This mountain rises before the visitor as he enters the main portal. It is wonderfully realistic. Such a collection of foliage would be impossible in any part of the world. It is a collection of plants from nearly every clime. The palms and cacti are particularly attractive to visitors.

On the outer edge, northern curve, may be seen a large number of century plants, some of which will bloom during the Exposition.

THE CRYSTAL CAVERN.

Beneath mountain in dome of Horticultural building.

This cavern may be entered from the northeast side of the mound. It is studded with crystals from the famous mammoth cave of South Dakota. There is a complete passage beneath the mountain. Souvenirs are sold here.

OREGON PRESERVES.

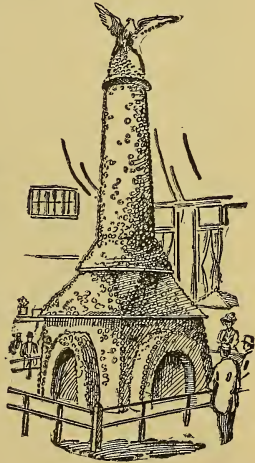
Southern section of Horticultural building.

These form a beautiful display. In great glass jars three feet in height are pears that weigh four pounds. Cherries, berries, apples, peaches, plums, all of a like size and freshness of appearance constitute the exhibit. Charcoal, sulphur and cinnamon are used to keep them in good condition. In addition to this there are several carloads of fresh fruit exhibited from this State.

TOWER OF ORANGES.

North end of Horticultural building.

Erected by the Southern California Association. It is 30 feet high and 5 feet in diameter. On top is a stuffed eagle. The base is square, with arches on each side. Navel oranges are at the bottom, and the smaller oranges are used toward the top. Visitors who can guess the number of oranges in the tower will be presented with a box of Navel oranges. A box at the base is provided into which guesses may be dropped. The visitor may leave his name and address.



THE ORANGE TOWER.

ON THE PLAISANCE.

The California, French and other out-door exhibits on Midway Plaisance are worthy of a visit. Here is also shown the Cranberry Marsh and the "Orange Judd Farmer" weed exhibit.

CUT FLOWERS.

Horticultural building.

Flowers may be purchased in the Horticultural building in any quantity. They are cut daily.

TULIP DISPLAY.

Horticultural building.

The display of tulips, domestic and foreign, is a gorgeous one. The celebrated tulips of Holland are exhibited in profusion.

WINE EXHIBIT.

North pavilion Horticultural building.

The great wine growers of America, particularly those of California are represented here. A magnificent exhibit is made by Senator Leland Stanford's agents. In this exhibit a fountain which shoots wine may be seen.

CITRUS DISPLAY.

In annex to Horticultural building, left of aisle, after passing around the dome.

This display is made by the Citrus Association of Southern California. It is the most magnificent exhibit of semi-tropical fruit ever made.

THE ORCHID DISPLAY.

In Horticultural building.

There are 16,000 varieties of orchids displayed beneath the glass roof of this building. Their value foots up among the hundreds of thousands.

MISSOURI'S DISPLAY.

In annex of Horticultural building, to the right of aisle, after passing around dome.

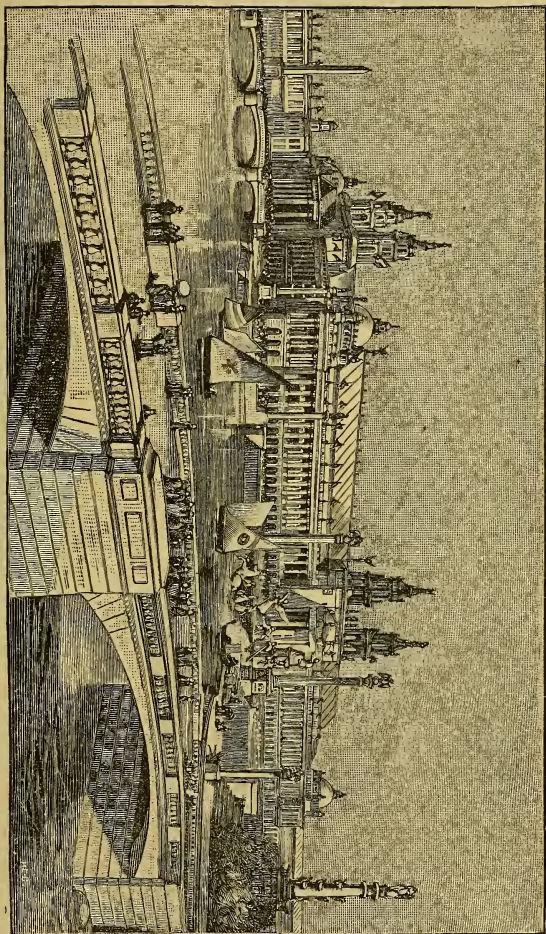
Among the many displays made by the different States of the Union, none is more remarkable nor more beautiful than that made by the State of Missouri. It attracts general attention.

MACHINERY DEPARTMENT.

PALACE OF MECHANIC ARTS.

Location, south of lagoon, and diagonally opposite Administration Building, at the western extremity of Court of Honor.

This building approaches the gorgeous in architecture and the general effect of the exterior ornamentation is magnificent. The main building is 850 feet long and 350 feet broad. The interior looks like three large train houses side by side, each spanned by arched iron trusses 125 feet long, and 50 feet on centers. Outside of the main hall there is an immense annex, opening directly into the main building. In each of the four corners there is a domed pavilion with a grand staircase. The main entrances are on the north and east sides, and ends of the main hall and annex. The power plant is on the south of the main building in a one story structure, which runs the whole length of the building. The picture and ornamental work of the exterior shows the purpose of the building, the statues and portraits representing the mechanical forces of great



PALACE OF MECHANIC ARTS.

inventors. The Centennial exposition created an epoch in machinery exhibits at international fairs. Compared with the Centennial exposition the machinery exhibit of the world's fair is full of surprises. While the area of exhibits for machinery has been increased—it was about fourteen acres at the Centennial and is about sixteen acres at the present time—the amount of available space for domestic exhibits is somewhat less. At the Centennial there were 337,000 square feet devoted to American exhibits. At the World's Fair there are 220,000 square feet given to American exhibitors. But while domestic exhibits have been curtailed in space the World's Fair management has been generous toward foreign exhibitors. At Philadelphia the various foreign governments occupied all told 83,000 square feet of space. At Jackson Park they have a gross space of about 175,000 square feet. Other comparisons with 1876 are still more striking. At the Centennial Machinery Hall the main power plant was a Corliss engine 50 x 50 feet. At Jackson Park there is an electric power plant of 20,000 horse power, covering an area of 112,000 square feet. At the Centennial there were a number of annexes outside of the regular machinery exhibit which contained many exhibits of machinery in operation. At Jackson Park the entire machinery exhibit is massed together, and the limit has made it a more select exhibit than of any previous fair. Between three and four hundred applicants for space were turned away, although their exhibits would have been up to the standard of 1876.

THE GREAT EXHIBITS.

Machinery Hall.

The development of motors for the transmission of power is illustrated by the most magnificent engines, boilers and pumps ever constructed. The modern science of fire fighting has its demonstration in every variety of fire engines, hose carts, escapes, stand pipes and chemical apparatus that has been evolved by the brains of veteran fire fighters. Machinists' small tools, and the immense steel hammers and trip hammers for forging and working metals are shown in all the more recent devices. Wonderful machines for the manufacture of textile fabrics and clothing are shown. Lithograph, zincography and color printing, photo-mechanical and other mechanical processes of illustrating are represented in a large variety of modern inventions. Machinery for working stone, clay and other minerals, for the preparation of food and for use in all mechanical arts. The machinery exhibit is prodigal in this display. The progress of invention is the progress of the world to the popular mind. Mechanical arts have developed in this century, and especially in the latter half, not by strides but by leaps and bounds. Hard work has been relegated to the less progressive nations. In the mammoth corridors of Machinery hall at the World's Fair the zenith of nineteenth century progress in the mechanical art has been reached, and the artisans of every civilized clime have something of practical benefit from the unfolded genius of the world's greatest inventors. The department of machinery is also a live exhibit, differing in this respect from almost every other department. Within its massive walls is the ceaseless hum of machinery in motion. The leviathan power plant at the south of the main building radiates the

energy that sets in motion the wheels of the entire exposition. Within Machinery hall itself miles of shafting, pulleys and belting connect with the thousands of exhibits that are in motion every day during the fair.

FOREIGN EXHIBITS.

Main Floor Machinery Hall.

The foreign exhibits begin with those of Great Britain and Canada at the east end of the building and extend west nearly its full length. The details of the foreign exhibits are perfect. In the German exhibit the Siemens & Halske Company, of Berlin, have a 1,000 horse power engine and electric dynamo, which furnishes additional light for the Machinery building. The countries furnishing the most prominent exhibits are Canada, Belgium, Great Britain, Mexico, Russia, France, Spain, New South Wales, Italy, Sweden, Austria and Brazil.

HOME EXHIBITS.

Main Floor Machinery Hall.

These exhibits are located principally in the annex and in a portion of the west end of the main building. They are grouped, as far as possible, in classes, so that the visitor in one part of the building may see in a single department the principal devices in which he is interested. Thus the machine tools, the machinery for fabrics and clothing, and wood-working machines, the printing and typewriting machines, and all other special classes.

CURIOUS EXHIBITS.

Machinery Hall.

There is a superb display of machines for the manufacture of paper boxes, and kindred exhibits. In the manufacture of textile fabrics, the cotton, woolen and silk looms are of a wondrous variety and nicety of detail. The leading exhibitors in this department are the Knowles Loom Works, the Lowell Machine Shops and the Crompton Loom Works. These concerns show the actual process of making cotton and woolen goods. Silk looms in full operation are shown by the Atwood Machine Company, the machines being operated by the Phoenix Manufacturing Company of Philadelphia. There is a fine display of Jacquard looms, which weave intricate designs of the World's Fair buildings and portraits of prominent men on silk. J. J. Mannion, of Pittsburg, and John Best & Co., of Patterson, N. J., who show these looms, have a concession for selling the products to visitors. There will be a vast product from the hundreds of machines in daily operation in Machinery hall. Quite a number of concessions for the sale of the more unique products have been given. Those firms that have not obtained concessions will remove their goods from Machinery Hall at the close of each day during the Exposition. There are machines for making hooks and eyes, steel fence posts, sections of telegraph poles and chains. There is an exhibit of machines for polishing lenses, so that persons who wear eyeglasses may have lenses polished and mounted while they wait. The C. B. Sheri

dan Company make a fine display of wood embossing machines that produce wooden medals with impressions of World's Fair buildings for souvenir purposes. At the juncture of the main hall and annex is a tank of water 150 x 50 feet. Grouped around this tank is the pump exhibit. Scores of pumps take the water from the tank and throw it back again. The De La Vergne Refrigerator Co. has built an ice grotto over the tank as an ornamental feature, this being one of the most spectacular features of the whole exhibit. Among the popular exhibits are the traveling cranes built by R. D. Wood & Co., of Philadelphia. These are three in number, operated by electric motors and covering a space of 75 feet over each main aisle. Some exhibitors combine to make a collective exhibit. One instance is on the south side of the annex, where a large paper mill is in full operation. About twenty individual exhibitors are included here. Wood pulp is put through all the processes of a complete paper mill. This exhibit is managed by the Paper Trade Club of Chicago under the personal direction of the chief of the department. Another collective exhibit is the great display of printing presses that turn out the morning and evening papers for sale on the World's Fair grounds.

PRINTING PRESSES.

Main floor Machinery Hall.

The exhibit of printing presses is one of the most interesting to be seen in this building. In this exhibit are two Hoe quadruple perfecting presses with a capacity of 90,000 complete eight-page papers per hour each. These will be operated for a time every day. There are also Scott presses, Potter presses and the presses of other manufacturers, all deserving of attention. The exhibit of job presses and book-binding machinery, paper cutters, etc., is very interesting.

WOOD WORKING MACHINES.

Main floor Machinery Hall.

The display of woodworking machinery includes exhibits by J. A. Fay & Egan Company, S. A. Woods Machine Co., Greenlee Bros., and others, and is the largest display of turning and planing machinery ever shown. There are carving and molding machines. One machine carves out from wood intricate designs and statuettes in groups. In ancient times this kind of work was laboriously performed by hand, and months were spent on a single group. A machine exhibited by C. L. Goehring of Alleghany City turns out four or five groups of wood statuary in the space of five minutes. There is a great variety of machines for geometrical molding which are now adopted in the manufacture of furniture and house decoration.

WEIGHING MACHINES.

Machinery Hall.

There is a machine shown for measuring out and weighing coffee. This machine takes coffee from the hopper and fills one pound paper bags, seals them and does this at the rate of several tons of coffee a day.

There is another machine that manufactures tags and labels. It takes the paper from the roll, cuts the tags, prints the labels, punches the eyelets and then inserts the wire for fastening. Another machine makes different sizes of nails from wire. In 1876 the wire nail industry had not begun in this country. There were four or five crude machines shown at the Centennial by French exhibitors. These were purchased by Americans, and since 1876 the manufacture of wire nails has become general all over the United States.

SEWING MACHINE EXHIBIT.

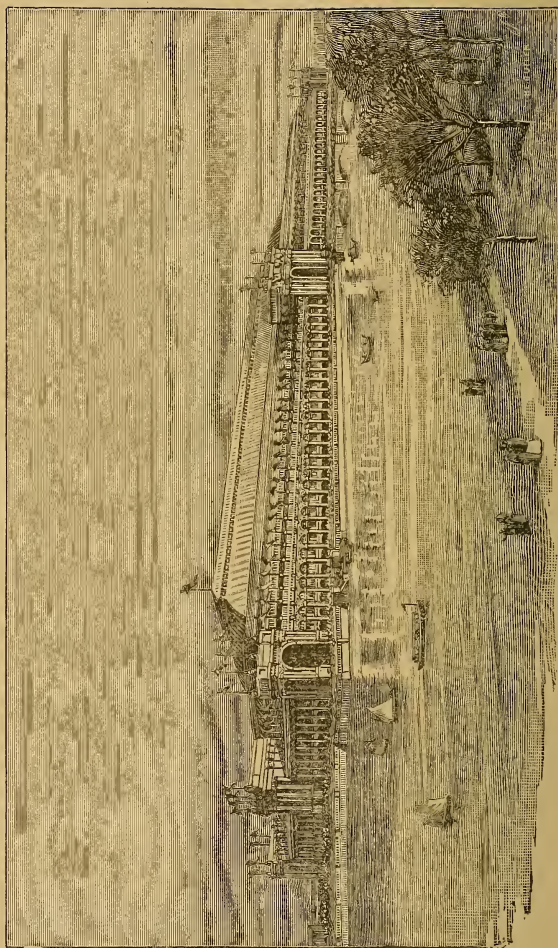
Machinery Hall.

Among the machines shown are those for sewing carpets, and one where the operator rides a velocipede for 100 feet and guides an electric motor which sews a carpet as he moves along. There are also machines for sewing wood and leather with wire thread; some of the products being fine enough for a kid glove. Devices of this kind are shown by J. H. Sternberg & Co. of Reading, Pennsylvania. Several exhibitions show the latest varieties of knitting machines and cloth cutting machines.

THE POWER PLANT.

Location, south annex, Machinery Hall.

There about forty-three steam engines with a total of from 18,000 to 20,000 horse power. These operate 127 dynamos, which in turn produce electric light and power for all the other World's Fair buildings. For the power in Machinery Hall alone there are ten or twelve engines, representing a total of about 3,000 horse power. One engine alone in this gigantic power plant is nearly a third larger than the famous Corliss engine of 1876, which may now be seen in operation in Pullman, Chicago. The largest engine in the World's Fair power plant was built by E. P. Allis & Co., of Milwaukee, and is of 2,000 horse power as against the 1,400 horse power of the Corliss. The Allis quadruple compound expansion engine has never had a parallel, but grouped around it may be seen many engines nearly as large as the old Corliss. 1,000 horse power engines in the World's Fair plant are numerous, one being furnished by Fraser & Chalmers, of Chicago. The dynamos in the power plant, including Edison and all the leading makers, are classed in the electricity exhibit. The boilers are part of the machinery exhibit, all the leading American makers being represented. There are about eighteen or twenty feed pumps in connection with the boilers, and these with the circulating pumps are also classed as exhibits.

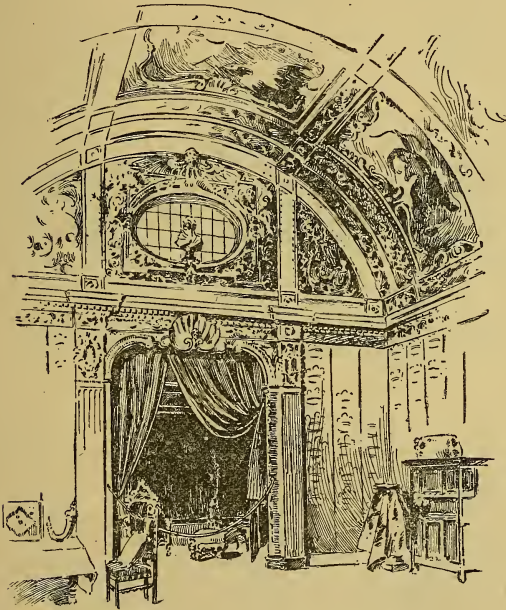


PALACE OF MANUFACTURES.

MANUFACTURES AND LIBERAL ARTS DEPARTMENT

PALACE OF MANUFACTURES.

Location, lake shore, southern facade fronting grand basin, western fronting lagoon, and northern fronting the Government building. Length 1,687 feet, width 787 feet; cost \$1,500,000. Height of wall 66 feet; of the four central pavilions 172 feet; of the four corner pavilions 97 feet; of the roof over central hall 245.6 feet; of the roof truss over central hall 202.9 feet. Height clear from the floor 202.9 feet; span of truss 382 feet; span in the clear 364 feet; width of truss at base 14 feet; at hip, 32 feet; at apex, 10 feet; weight of truss 300,000 pounds, with purlines, 400,000 pounds. There are 12,000,000 pounds of steel in the trusses of central hall and 2,000,000 pounds of iron in the nave. The floor alone consumed over 3,000,000 feet of lumber and five carloads of nails. One thousand cottages, each 25 x 50 feet, could find room within its walls.



KING LUDWIG'S PALACE, GERMAN SECTION.

Within the building a gallery fifty feet wide extends around all four sides, and projecting from this are eighty-six smaller galleries, twelve feet wide, from which visitors may survey the vast array of exhibits and busy scenes below. The galleries are approached upon the main floor by thirty great staircases, the flights of which are twelve feet wide each. "Columbia avenue," fifty feet wide, extends through the mammoth building

longitudinally, and an avenue of like width crosses it at right angles at the center. The main roof is of iron and glass and arches an area 385x1,400 feet, and has its ridge 150 feet from the ground. The building, including its galleries, has over forty acres of floor space. The Manufactures and Liberal Arts building is in the Corinthian style of architecture, and in point of being severely classic excels nearly all the other edifices. The long array of columns and arches which its facades present is relieved from monotony by very elaborate ornamentation. In this ornamentation female figures, symbolical of the various arts and sciences,



THE SPANISH PAVILION.

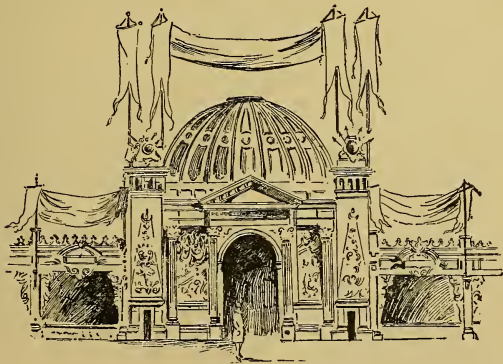
play a conspicuous and very attractive part. The exterior of this building is covered with "staff," which is treated to represent marble. The huge fluted columns and the immense arches are apparently of this beautiful material. There are four great entrances, one in the center of each facade. These are designed in the manner of triumphal arches, the central archway of each being forty feet wide and eighty feet high. Surmounting these portals is the great attic story, ornamented with sculptured eagles eighteen feet high, and on each side above the side arches are great panels with inscriptions, and the spandrels are filled with sculptured figures in bas-reliefs. At each corner of the main building are pavilions forming great arched entrances, which are designed in harmony with the great portals. The building occupies a most conspicuous place in the grounds. It faces the lake with only lawns and promenades between. North of it is the United States Government building; south, the harbor and in-jutting lagoon, and west the Electrical building and the lagoon separating it from the great island, which in part is wooded and in part resplendent with acres of bright flowers of varied hues. In the construc-

tion of this building the contractors put in some of the heaviest timber ever used in this or any other country. There are twenty-seven main trusses, with a span of 380 feet and a height of 211 feet. They are fourteen feet wide at the floor and ten at the apex. These trusses with the eight smaller gable trusses weigh 10,800,000 pounds. The main trusses weigh about 350,000 pounds each.

THE INTERIOR.

A city of pavilions and pagodas.

The interior of this magnificent structure is a city of beautiful pavilions, pagodas and enclosures allotted to every nation on the earth, in which displays are made of everything in the way of manufactures. I have only space here to give the principal groups, which may serve as an index to the interior: Chemical and Pharmaceutical products—Druggists' Supplies; paints, colors, dyes and varnishes; typewriters, paper, blank books, stationery; furniture of interiors, upholstery and artistic decoration; ceramics and Mosaics; marble, stone and metal monuments; mausoleums, mantels, etc., caskets, coffins and undertakers' furnishing goods; art metal work, enamels, etc., glass and glass ware; stained glass and decoration; carvings in various materials; gold and silver ware, plate, etc.; jewelry and ornaments; horology, watches, clocks, etc.; silk and silk fabrics; fabrics of jute, ramie and other vegetable and mineral fibres, yarns and woven goods of cotton, linen and other vegetable fibres, woven and felted goods of wool and mixtures of wool; clothing and costumes, furs and fur clothing; laces, embroideries, trimmings, artificial



THE FRENCH PAVILION.

flowers, etc.; hair work, coiffures, and accessories of the toilet; traveling equipments, valises, trunks, toilet cases, fancy leather works, canes, umbrellas, parasols, etc.; rubber goods, gutta percha, celluloid and Zylonite; toys and fancy articles; leather and manufactures of leather; scales,

weights and measures; material of war; ordnance and ammunition; weapons and apparatus of hunting, trapping, etc.; military and sporting and small arms; lighting apparatus and appliances; heating and cooking apparatus and appliances; refrigerators, hollow metal ware, tinware, enameled ware; wire goods and screens, perforated sheets, lattice work, fencing, etc.; wrought iron and thin metal exhibits; vaults, safes, hardware, edge tools, cutlery; plumbing and sanitary materials; miscellaneous articles of manufacture not heretofore classed; apparatus illustrating the phenomena and laws of electricity and magnetism; apparatus for electrical measurements; electric batteries, primary and secondary; machines and appliances for producing electrical currents by mechanical power—dynamical electricity; transmission and regulation of the electrical current; electric motors; application of electric motors; lighting by electricity; heating by electricity; electro-metallurgy and electro-chemistry; electric forging, welding, stamping, tempering, brazing, etc.; electric telegram and electric signals; the telephone and its appliances; phonographs; electricity in surgery, dentistry and therapeutics; application of electricity in various ways not hereinbefore specified; history and statistics of electrical invention; progress and development in electrical science and construction, as illustrated by models and drawings of various countries; sculpture; paintings in oil; paintings in water colors; paintings on ivory, on enamel, on metal, on porcelain or other wares; fresco paintings on walls; engravings and etchings; prints; chalk, charcoal and pastel, and other drawings; antique and modern carvings; engravings in medallions or in gems; cameos, intaglios; exhibits of private collections; physical development, training and condition—hygiene; instruments and apparatus of medicine, surgery and prosthesis; primary, secondary and superior education; literature, books, libraries, journalism; instruments of precision, experiment, research, and photography; photographs; civil engineering, public works, constructive architecture; government and law; commerce, trade and banking; institutions and organizations for the increase and diffusion of knowledge; social, industrial and co-operative associations; religious organizations and systems—statistics and publications; music and musical instruments—the theatre. On the lake shore of the great Manufactures building is one of the most beautiful stretches of sea wall on earth. The Parade walk which rises above the granite water-fence is wide, and along here a perfect stream of people is constantly moving in either direction. Just as you turn the northeast corner of the Manufactures building you will notice a beautiful little building of the pagoda pattern. This is the special concession of the Van Houten Cocoa Company. At the extreme southern corner of the building, another pagoda is erected belonging to the special concession of Walter Baker & Co. These and similar pagodas are to be used for the dispensation of refreshments.

AMERICAN PAVILIONS.

Main floor and galleries Manufactures building.

Among the handsomest of the American pavilions are the following: James S. Kirk & Co., in toilet soaps; Ladd & Coffin, in perfumeries;

Roessler & Hasslacker, in chemicals; the Chicago Varnish Company; Lawson Valentine Varnish Company; Amberg File Company; Hammond Typewriter Company; Brunswick-Balke Billiard Company; Celadon Pottery and Tile Company; Cambridge Art Tile Company; Barre Manufacturing Company, and the Granite Manufacturing Association, in granite and art bronzes; Monumental Bronze Company; United States Glass



THE GREAT CLOCK TOWER.

Company; Libbey Glass Company; Rawson & Evans and G. E. Androvette, in art glass and stained decorations; H. G. Bachman, in wood carving; Ansonia Clock Company and Waltham Watch Company, in horology; Nathan, Mayer, Strauss & Company, in clothing and corsets; Wolf & Perolat and John T. Shayne, in furs; New England Whalebone Manufacturing Company, in novelties; Nicol & Company and E. Burnham, in hair goods; Hirsch & Brothers, in umbrellas; A. J. Tower and the American Rubber Company, in rubber goods; Ives, Blakely & Williams and the Wahl Fancy Bone Company, in toys; National Meter Company and the Fairbanks Scale Company, in scales and measures; Scultz & Company, in lighting fixtures and chandeliers; Cribben & Sexton, Michigan Stove Works and the Magee Furnace Company in stoves; Chapman Manufacturing Company, in harness hardware; H. J. Daemicke, in refrigerators; Washburn-Moen Company and Roebling & Company, in wire goods and wire fencing; Cartwright Metal Roofing Company, Putnam Nail Company, the Steel Bath Tub Company, in building hardware; Nicholson Fire Company and Rhode Island Tool Company, in general hardware; Standard Manufacturing Company and Alberene Stone Company, in plumber's hardware.

CLOCK TOWER.

Rises in the exact center of the Manufactures building.

It is 120 feet high, on a base 40 feet high. Fronting each of the four grand avenues of the interior are four portals, sixteen feet wide and twenty-eight feet in height, on each side of which are illustrative historical panels. In the second story of the tower the Director General has an office. The faces of the clock are seven feet in diameter. There is a chime of bells within.

BEST VIEWS.

Manufactures building.

Magnificent views of the interior of Manufactures building may be obtained from the galleries surrounding the interior of the building. From the center of north or south gallery a beautiful view may be had of Columbia avenue to the clock tower. Elevators ascend to the roof of Manufactures building, from which a view may be obtained of the entire exposition. A fee of 25 cents is charged.

CHIMING BELLS, MANUFACTURES BUILDING.

Operated by electricity in the electric clock of the great clock tower.

The clock is operated by electricity, and is regulated directly from Washington. The chiming bells give hourly concerts. They are operated from a key-board, similar to that of a piano, in one of the rooms of the tower. Any pianist is qualified to play the chimes, as each key when depressed, completes an electrical circuit striking a certain note. A strip of heavy paper passes over a roller, similar to the strips working in "tickers." On each strip are a number of perforations which allow the contacts necessary to produce the chime.

GERMAN PAVILION.

Manufactures building, near clock tower.

Designed by Gabriel Sidel, of Munich ; built in that city and forwarded to the exposition in sections. The ground plan is in three circles. Here is shown Gobelin tapestries, fine furniture, plate, etc. A drawing room in the center shows beautiful fresco work. Another room is fashioned after King Ludwig's room in his palace at Munich. Surrounding the German pavilion are the exhibits of private firms and individuals of the empire.

ENGLISH PAVILION.

Manufactures building, near clock tower.

This is an exact reproduction of the famous dining-room at Hatfield house in England, the home of the Marquis of Salisbury. Its contents, decorations, etc., are historical, rich, rare and beautiful. Around the English pavilion are the exhibits of private individuals and firms of England.

FRENCH PAVILION.

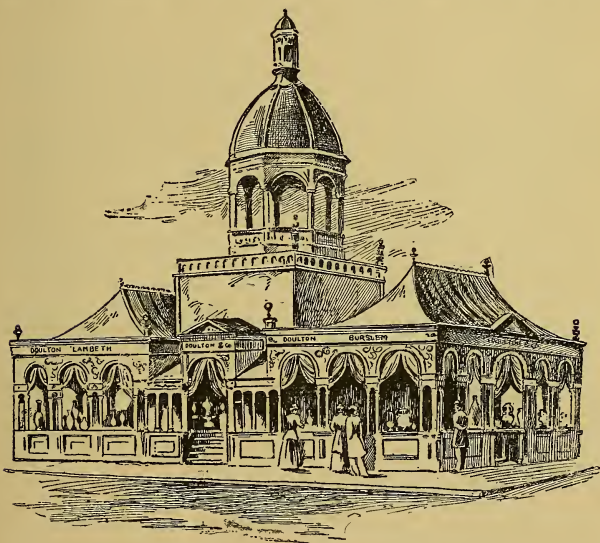
Manufactures building, near clock tower.

The main entrance has a beautiful frieze painted on canvas in Paris. Around the walls are hung Gobelin tapestries, loaned by the French government, and said to be the finest in the world. A magnificent exhibit is made here of paintings, bronzes, ceramics, statuary, fine furniture, etc. Around the French pavilion are the exhibits of private individuals and firms of France.

"LA FRANCE" STATUE.

French section Manufactures building.

Occupies a position in the center of the French section of the Manufactures building. It represents "La France" majestically seated and wearing a cuirass. The figure has the right arm elevated, while the left



THE DOULTON PAVILION.

rests on a table. A large scarf around the waist is knotted at the side. The head is erect and noble; above the bands of hair the three symbolical figures of Liberty, Equality and Fraternity form a diadem. At the right, close to the side of La France, the Gallic cock stands in the attitude of issuing his defiance. The entire figure seated measures two me-

ters forty centimeters in height. The pedestal is about three meters and is ornamented with historical emblems drawn from the history of the revolution.

RUSSIAN PAVILION.

Manufactures building, near clock tower.

This pavilion was constructed in Russia and forwarded in sections. It covers over an acre of floor space, and represents an enormous outlay. It is filled with rare, costly and curious things from the Russian empire. Around it are the exhibits of private individuals and firms of Russia.

AUSTRIAN PAVILION.

Manufactures building, near English, French and German exhibits, foreign section.

At the entrance are two great pillars connected by an arch surmounted by the Austrian eagles. Glassware predominates in the front part of the section. All of the famous factories of Bohemia have extensive showings. In the center is a huge base belonging to the Emperor Francis Joseph. It is made in imitation of onyx, with a cluster of different colored groups around it like a girdle. The Tschernich factory and Count Harrach are represented by a magnificent collection. There is a punch bowl as large as a bushel basket, surrounded by two dozen glasses. The lightest thing in glassware is the Pompeian redware. The Pompeian color is a startling red, decorated and jeweled in the most artistic manner. One set of six pieces on exhibition is valued at \$8,000. It stands out from all the rest by the very force of color. On one table is a collection of ivory pottery ware. All the pieces are statues and the designs are made by the Industrial School at Vienna. Crystal goods are shown in profusion. There are splendid exhibits of leather ware, book-binding, etc. Under the gallery a model room illustrates the triumph of the decorative art. At the back is painted a conservatory, and exotics are placed in front of it leading up to the painting in panoramic style of decoration. The ceiling and walls are beautifully frescoed. The center piece of the ceiling is the goddess Flora. All of the woodwork of the furniture is gilded and upholstered in Gobelin tapestry. Two noticeable features are the clock and grand piano. The clock is 8 feet high and of Moorish design. It possesses a set of chimes which strikes the hours and quarters. The entire lot has been sold to an American home furnisher for \$25,000, to be delivered at the close of the Fair.

CHINESE PAVILION.

Manufactures building, foreign section.

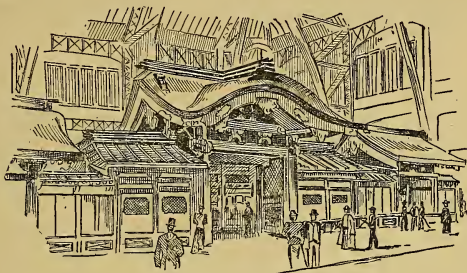
China has a beautiful pavilion and makes the first great exhibit ever attempted by the empire.

JAPANESE PAVILION.

Manufactures building, Columbia avenue, northern end, right hand side.

Aside from Hoodsen palace Japan expended an immense amount of money in building and furnishing its pavilion in the Manufactures build-

ing. It is filled with works of art, bric-a-brac and manufactures. The display is the handsomest and costliest ever made by the empire.



JAPANESE PAVILION.

OTHER FOREIGN PAVILIONS.

Manufactures building, foreign section.

Among the foreign pavilions which will attract most attention are the Singalese, the Siam, the Persian, Canadian, Belgian, Bolivian, Turkish, Danish, Guatemalian, Venezuelan and Spanish. All nations are represented in this building, either by pavilions or displays.

THROUGH COLUMBIA AVENUE.

Manufactures building.

Entering Manufactures building from the northern end, at the central aisle, which is 50 feet wide, and is known as Columbia avenue, the visitor passes the exhibits on the right and left. From the extreme northwestern corner to the avenue running east and west, at the intersection of which the clock tower stands, is the United States section. On the left are ceramics and mosaic, paints, varnishes, glassware, iron manufactures, etc. These exhibits are bounded on the south by the Japanese section. On the right are displays of chemicals, perfumery, seals, weights and measures, wire goods, hardware, cutlery, etc. Just inside the entrance to the left is a magnificent display of petrifications. Beyond this, running south to the left, are woollen goods; next silk and textile fabrics. Toward the east heating and cooking stoves. To the right is the Australian section, opposite the display of horology, where watch making may be witnessed. Next to the German section, and at the corner opposite, the beautiful Tiffany pavilion. Passing beneath the clock tower the Great Britain section is at the right, and opposite is the French section. These two sections run along the avenue for a great distance, and back on either side to the extreme corridors at the east and west respectively. To the right, after passing Great Britain, is Canada, and behind it New South Wales, India, Ceylon, Jamaica; next to the right Denmark, and behind it Turkey, Bulgaria, Portugal, Corea,

Italian annex, Argentine Republic. Next to the right, Denmark, Switzerland, the Netherlands and Italy; and behind these Brazil, Spain, Persia, Mexico, Siam. After passing France on the left, Belgium, Norway and China (the latter toward the east) are passed.

STAINED GLASS EXHIBIT.

Manufactures building.

Work of the Continental Stained Glass Company of Boston, to be seen in the Manufactures building. Principal exhibit, a beautiful stained glass window of the conventional painted style so much used in Roman Catholic churches. This is a reproduction, about 4x8 feet in size of Hoffman's picture of Christ explaining the Trinity to the Doctors in the Temple. The coloring is brilliant. The central figure is that of the boy, Jesus, clad in yellow shaded, almost white, robe, with a golden aureole about his head. At his right hand is a beautifully executed head with gray hair and beard and a standing figure in a green robe. At his left are three figures in violet, red and purple robes. The main light appears to fall over the scene from above at the spectator's right. The picture is made of antique glass painted according to the Munich school. It is valued at \$1,000.

THE GALLERIES.

Manufactures building.

If the visitor will ascend the stairs at the northeastern corner of the building and pass clear around the galleries, he will, after passing a large variety of beautiful exhibits of manufactures, come to the French and Catholic educational exhibits, and then to those of the states of the American Union. The French polytechnic exhibits are well worthy of attention and study, as is also the magnificent Catholic educational exhibit in the east gallery. In the latter is the beautiful statue of Archbishop Feehan, of Chicago. After this you walk through the section given over to the various states for their public school exhibit, to the great colleges, technical institutes, schools of design, art institute, etc., (at the southwestern corner). Passing these you walk through the educational and liberal arts exhibits of New South Wales, Canada, Great Britain, Germany, Japan, Mexico, Austria, Brazil, Italy and Russia. At the northwestern corner are to be found the social and religious, medical and surgical exhibits, books, journals, etc. In the northern gallery are the exhibits of engravings, physical apparatus, architecture, commerce and law. It will require a day to walk through these exhibits even although you give them no more than passing notice.

THE TIFFANY EXHIBIT.

Just northeast of great clock tower

The Tiffany pavilion, or, as it might properly be called, the Tiffany-Gorham pavilion, is one of the most beautiful within the great Manufactures building. The exterior is rich and attractive in design and calculated to hold the visitor's attention. No private pavilion at this or any other international exposition was ever constructed upon a scale so ex-

tensive and costly. But the exhibits it contains are even more worthy of special mention and attention. Inside the Tiffany pavilion there is unquestionably the most costly display of jewelry and precious stones ever made. The exhibit of the Gorham Manufacturing Company is also worthy of special attention.

YERKES TELESCOPE.

Northern end of Columbia avenue.

This is the magnificent telescope presented to the University of Chicago by Charles T. Yerkes, (cost \$500,000), minus the glasses. It will probably be erected permanently at Lake Geneva, near Chicago.

LIBERAL ARTS DEPARTMENT.

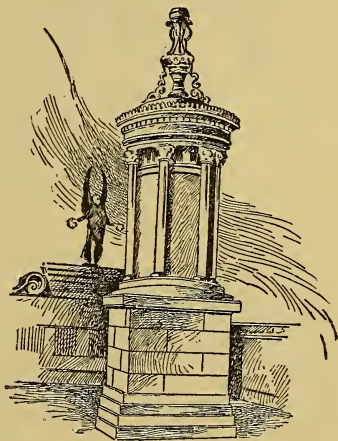
Manufactures building, south end of main floor and gallery.

Among the most interesting of the exhibits are: The model of the Yerkes telescope; microscope made by a Munich institution, which cost over \$8,000; the Catholic school exhibit which occupies the entire eastern gallery; the magnificent Japanese school exhibit; the Potter's Association exhibit; the public school exhibit in the south gallery; the Steinert collection of ancient musical instruments; the American Bible society exhibit in the gallery; the musical exhibit on the south end of main floor, etc.

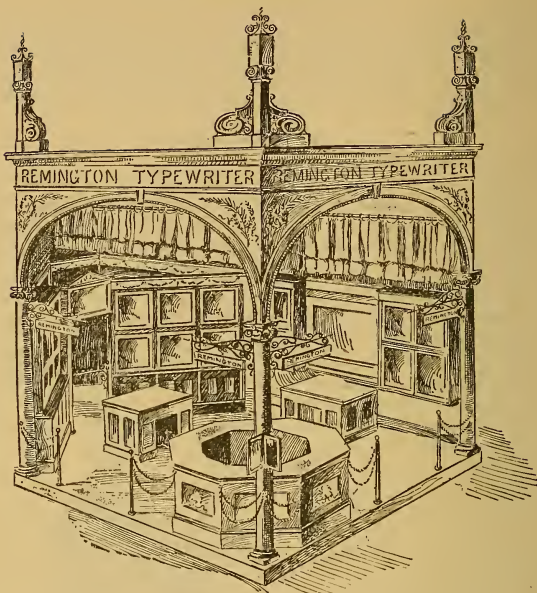
A NOVEL EXHIBIT.

Liberal Arts Department, Manufactures building.

The Homeopathic hospital in Bloomsbury (London) has a very singular exhibit in the Liberal Arts department. It is a collection of dolls to illustrate nursing, and the advantages of various surgical appliances. One doll wears the uniform of a nurse, and looks very natty in a dark blue dress and a white apron, cuffs and collar. A collection of little doll invalids is exhibited in tiny beds. They are suffering from broken thighs, and other injuries, and are fitted with splints and placed in such attitudes as the living patient would be made to assume. It is a novel idea, but a very practical and useful one, and the collection, no doubt, will attract the attention of the medical fraternity.



COLLEGE FRATERNITY BOOTH.



THE REMINGTON PAVILION.

REMINGTON EXHIBIT.

In Manufactures building.

One of the richest and most interesting booths in the Manufactures building is that of Wyckoff, Seamans & Benedict (Proprietors of the Remington Standard Typewriter), located in Section F, northeast corner Main Balcony. The structure, sketch of which appears herewith, is of mahogany, ornamented in gold, and draped with Nile-green velour. The pavilion was designed and erected by the Beattie Manufacturing Company of St. Louis. The exhibit consists of forty machines adapted to all purposes and languages, including English, French, German, Spanish, Portuguese, Russian, Hungarian, Italian, Swedish, polyglot, etc., etc., mathematical, medical, billing, weather-bureau, and other specials. In one of the showcases is shown a full line of typewriter supplies, such as ribbons, papers, carbons, and other stationery.

Over the entrance to the private office is carved an exact reproduction of the Exposition's endorsement of the Remington, with President Higinbotham's signature attached.

Miss Orr's gold medal, representing the championship of the world in typewriting, hangs in one corner, while in another is displayed the first Columbian half dollar, for which the Remington Company paid \$10,000. The coin is enclosed in a case of brass and plate glass, and is accompanied by a certificate from the Mint, and other credentials. Statistics are displayed setting forth the history and development of the typewriter industry, founded by the Remington Company in 1873. A corps of expert operators capable of writing and speaking in all modern languages is in attendance, explaining the workings of this wonderful labor-saver, which brings to the young men and women of America an income of over \$150,000,000 annually.



PALACE OF MINES AND MINING.

MINES AND MINING DEPARTMENT.

PALACE OF MINES AND MINING.

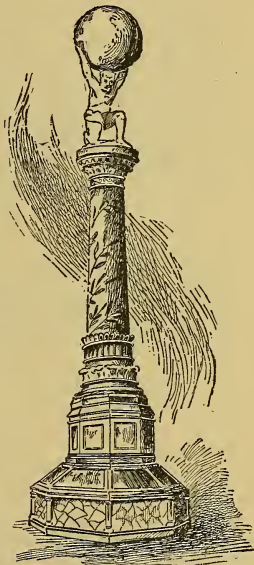
Location, directly parallel with Electricity building, northern end facing lagoon, southern end facing Court of Honor and Administration building. Dimensions, 700 feet long by 350 feet wide. Cost \$265,000.

The architecture of this building has its inspiration in early Italian renaissance, with which sufficient liberty is taken to invest the building with the animation that should characterize a great general Exposition. There is a decided French spirit prevailing the exterior design, but it is kept well subordinated. In plan it is simple and straightforward, embracing on the ground floor spacious vestibules, restaurants, toilet rooms, etc. On each of the four sides of the building are placed the entrances, those of the north and south fronts being the most spacious and prominent. To the right and left of each entrance, inside, start broad flights of easy stairs leading to the galleries. The galleries are 60 feet wide and 25 feet high from the ground floor, and are lighted on the sides by large windows and from above by a high clerestory extending around the building. The allegorical figure over the main doorway is eminently fitting as a classical representation of the great industry to which the edifice is dedicated. Mining is represented as a colossal, half-reclining female figure in Greek drapery, holding aloft, in one hand, a lamp to guide the miner, and in the other a pick. The figure was designed by Richard W. Bock. More than one and one-half million pounds of steel and iron entered into the construction of this building.

MICHIGAN'S PAVILION.

Surrounded by an enclosure, the entrance to which is at the corner facing the center of the Mines building.

The entrance is an arched doorway, the supporting pillars of which are of red sandstone. Above the arch is the Michigan coat-of-arms, and still higher an allegorical group in copper, representing the crowning of two miners with laurel wreaths. On either side of the entrance is an obelisk of Grand Rapids gypsum. A great display of copper and iron ores and refined copper may be seen here. A mass of copper ore almost pure weighing 6,200 pounds, and another 8,500 pounds are on the floor. There are miles of drawn copper wire, and rolled sheets of



NEW SOUTH WALES
MINING COLUMN.

copper as bright and clear as a polished mirror. Sections of electrically welded copper wire are shown, illustrating a new application of the electrical current. A miniature model of the largest copper mine and reducing mills in the world is among the most attractive of the exhibits. The different counties in the great copper belt of Michigan are all represented.

STAMP MILL MODEL.

Mines and Mining building.

A \$10,000 model of a stamp mill for reducing copper, the property of the State Museum of Michigan, is shown in the Mines building. This model was made and presented by the Calumet and Hecla Copper Co.

MISSOURI'S PAVILION.

Adjoining that of Michigan.

This State is first in the Union in the production of zinc and second in that of lead; consequently the ores of these metals are the feature. They are shown most prominently in a pyramidal structure, containing about 14 tons of these ores, one chunk of lead ore alone weighing 6,500 pounds. There are also specimens of coal and iron ores from Iron mountain. A feature of the exhibit comprises relief maps, one of which shows the working of the mines in Iron mountain; another reproduces the topography of the entire State.

MONTANA PAVILION.

Mines and Mining building.

A beautiful pavilion containing a magnificent exhibit of the mineral resources of one of the youngest States in the American Union. One of the principal attractions of this pavilion is a silver statue, mounted on a gold pedestal, of Ada Rehan, the American actress, who was chosen because of the grace and symmetry of her form. The object of the statue is, of course, to illustrate, in a symbolical manner, the resources of Montana in precious metals.

OTHER STATE PAVILIONS.

Main floor Mines and Mining building.

Among the most beautiful pavilions are those of Pennsylvania, New York, North Carolina, Virginia, Oregon, Georgia, Wyoming, Washington, Arizona, Iowa, New Hampshire, South Carolina, Louisiana, Texas, Kentucky, Ohio, Minnesota, Kansas, California, Idaho, Florida, Maryland, Indiana, Wisconsin, South Dakota, Utah, New Mexico, Colorado, Maine and Oklahoma. The Pennsylvania pavilion is a beautiful one, that State being the foremost among the sisterhood in her exhibit. A great shaft of coal marks her location. Colorado follows Pennsylvania closely; has a beautiful pavilion and a magnificent exhibit. Nearly all of the other States mentioned are represented as they have never been before in this department of their industries.

FOREIGN PAVILIONS.

Main floor Mines and Mining Building.

Nearly every foreign country is represented in this building. Following are the most notable pavilions and exhibits: Great Britain, New South Wales, Canada, Spain, Bolivia, Greece, Orange Free State, Austria, Cuba, France, Russia, Japan, Colombia, Argentine Republic, Italy, Venezuela, Brazil, Cape Colony, Holland, Mexico, Peru, Paraguay, Ecuador, Costa Rica, Hayti, Honduras and Chili.

MAMMOTH CAVE.

Beneath Kentucky pavilion,
Mines and Mining building.

Here is reproduced a chamber from the celebrated Mammoth Cave of Kentucky. The arrangement of the interior is an exact imitation of the original. The visitor will find that the illusion is almost complete.

SILVER QUEEN.

West gallery Mines and Mining building.

From Aspen, Colorado. The figure, heroic in size, is of silver, representing a girl of 17, that being the age of Colorado as a State.

She is seated in a silver barge, mounted on wheels, and decorated with a towering canopy of glistening crystals. The barge rests on a pedestal covered with silver, gold and minerals. On the front corners stand gold and silver figures of Plutus, the god of riches, bearing cornucopias, out of which flow streams of the precious metal. The exhibit was designed by Hiram L. Johnson, of Pueblo, and installed under the direction of Andrew McClelland, of Aspen. At the close of the Fair the exhibit will be taken to Pueblo, and permanently installed in the Mineral Palace.



ENTRANCE TO KENTUCY PAVILION.

GREAT BLOCK OF COAL.

State of Washington exhibit, Mines and Mining building.

Dimensions 24 feet long, 5 feet 8 inches wide and 4 feet 8 inches high. Weight 41,000 pounds, or nearly 22 tons.

STANDARD OIL EXHIBIT.

Main floor Mines and Mining building.

Made by the Frick Coal and Coke Company of Connellsville, consisting of the entire plant. There are many interesting working models.

COLLECTION OF MINERALS.

Main floor, Mines and Mining building.

Contributed by A. E. Foote, of Philadelphia. Comprises about 150 tons of rare minerals, occupying an area of 6,000 square feet. This exhibit has been seen at the Centennial and at Paris, and is pronounced the most complete in existence.

DIAMOND EXHIBIT.

Main floor, Mines and Mining building

Exhibit made by the Kimberly Diamond Mining Company, of South Africa. The exhibit includes great quantities of diamond dust as well as the precious gems themselves. The exhibit is guarded by Zulus.

GRECIAN EXHIBIT.

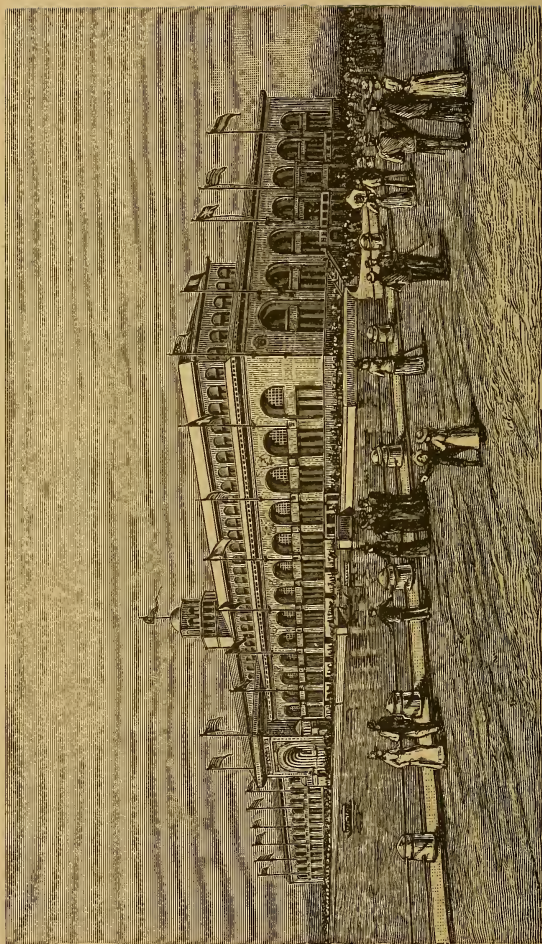
Main floor, Mines and Mining building.

The display, though small, is varied and contains many relics, which, under a strict classification, would fall in the Ethnological department. There are tools and samples of ores that were used by the Greeks thirty centuries ago, utensils which, in many instances, antedate Athens herself. The mining district of Laurium in Southern Greece is threaded with an underground meshwork of shafts and galleries numbering some thousands. The methods of mining several centuries before Christ were most primitive and but little advance is made over those older methods to-day. The only difference practically is that the natives now use baskets instead of leather bags with which to carry the ores to the surface. Much of the mining to-day is done in the same shafts as left by the ancients. In them have been found many articles of apparel and household utensils left by contemporaries of Themistocles, which give fully as much zest to the investigation of the archaeologists as the unearthed ruins of Pompeii. Charts, drawings and photographs help to make the collection a very complete history of mining in Greece. With this display is shown a contribution of marble from the little island of Skyros, which is said to be fully as good for the purposes of the sculptor as is the famed Pentelic Parian grades.

STATUE OF LIBERTY IN SALT.

Exhibited in the Mines and Mining building. Designed by W. H. Jones, of Winstead, England.

It is a reduced reproduction of the statue of Liberty which stands in New York harbor. The figure stands 5 feet 6 inches high on a base which raises it to a height of 12 feet 6 inches. The salt block, which is pure white, came from a depth of 250 feet.



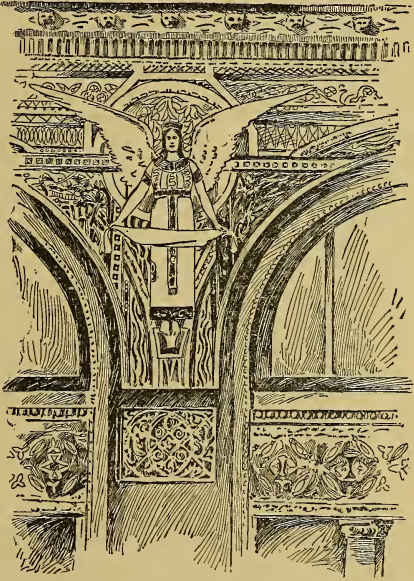
PALACE OF TRANSPORTATION.

TRANSPORTATION DEPARTMENT.

PALACE OF TRANSPORTATION.

Location, south of Horticultural building, western and principal facade facing lagoon. Southern end facing Terminal Railway Station. Length 960 feet, width 256 feet. Cost \$370,000.

The leading architectural characteristics of this building disclose simplicity of design, harmonious structural effects and dignity of massive proportion relieved by richly ornate details. At the center it is surmounted by a cupola 165 feet high that affords an extensive view of grounds, lake and surrounding country. This point of observation is reached by eight elevators (the only department building thus provided), which of themselves properly form a part of the transportation exhibits, and run for public use. With these the gallery (72 feet wide) also connects at an intermediate station by means of a bridge. The central court is abundantly lighted from the clerestory above. The offices of the department are located in the gallery, or entresol, where the restaurant is also located. The grand portal on the east front facing the lagoon consists of a series of receding arches entirely overlaid with gold leaf.



THE DECORATION—TRANSPORTATION BUILDING.

The term "Golden Door" hardly conveys an adequate idea of the impressive splendor of this approach. The exterior arch overhead is ornamented with striking allegorical figures and groups in bas-relief. On one side appears in panel an original study in ancient transportation, and on the opposite side the palatial accessories of modern railway travel. The corners above the arch are decorated with mural paintings of marine and railway themes. Four minor entrances on this front and other elaborate portals at either end of the main building are

adorned with fountains and some twenty life-size statues of inventors whose history is identified with that of the science of transportation. I think you should walk completely around this building before you enter it. The statuary, the fresco work, the decorations are in themselves worthy of a trip of a thousand miles. Inside this building the exhibit is of wondrous interest. Everything that man has used for transportation since history began, from the ox wagon to the flying machine is displayed here. Modern invention in rapid transit machinery, excepting that peculiarly electric in character, is shown. The latter is confined as much as can be to the Electricity building.

LOCOMOTIVE EXHIBIT.

Transportation building, annex.

The "John Bull" comprised the first piece of rolling stock owned by the Camden & Amboy railroad founded by Robert Stevens. It also is the first locomotive ever run in America. In its palmy days it was the wonder of mechanics; now it is a relic of the past and attains a curious interest as an absorbing page in the history of railroading. It shows all the crudeness of early invention in its construction. This engine was built by George Stephenson in England in 1830, on an order from Robert L. Stevens, who had seen the successful operation of the former's first engine. When completed the then wonderful contrivance weighed ten tons. The four drive-wheels were made of wood, with cast-iron hubs and iron tires, carrying a wide flange. The boiler had a capacity of 1,500 gallons. The cylinders were twenty inches long and nine inches in diameter. The levers controlling the motion of the engine did not work with the same freedom that characterizes the throttle levers of to-day and often gave even a very muscular engineer some trouble. The engineer stood on a platform back of the boiler, exposed to the violence of storms, his only means of protection being a hood-like projection over his head from the tender. The tender itself was roofed. On the roof was placed what was called a gig-top, a sort of signal box, in which sat the head brakeman. From his outlook he watched for danger and signaled the rear brakeman when it was necessary to stop the train. The brake used was an ordinary lever arrangement without any cog or ratchet to hold it in place when once put on, the men being compelled to hold the lever in position until time to release the brake. On its arrival at Philadelphia in May, 1831, the mechanics were greatly puzzled to know how to put the thing together. They had never seen anything like it before. At this juncture Isaac Dripps stepped to the front and studied the different parts carefully and set the engine up. To him was given the honor of taking the engine on its trial trip. He did so with the boiler carrying a head of thirty pounds of steam pressure. It took five years of improvement by American mechanics to bring the engine up to what it remains to-day. The last improvement was the putting on of the duck-bill, scoop-shovel-like pilot. This was an invention of Stevens. The cow-catcher was put on to obviate the danger of derailment in passing a curve. The original "John Bull" had no pilot. Stevens made the first of heavy oak, the frame having its points of attachment on the axle of the forward

drivers, outside of the wheels. It was at first weighted with stones. In its early days wood was the fuel used. Later the furnace was changed and coal was used, the tender holding enough for a ninety mile run. With "John Bull" comes two ancient cars, short, low, dingy affairs, mere bagatelles beside the modern coach. The furnishings are plain to a degree, no ornamentation whatever being used. Scant provision is made for ventilation and none at all for toilet purposes. Even the luxury of a tank of drinking water was not added until 1840. The cars were lighted by tallow dips. "John Bull," after a long period of usefulness, was relegated to semi-oblivion at the Bordentown (N. J.) shops, and only taken from there in 1876 for exhibition at the Centennial. After being exhibited at Chicago a few weeks later, at the exhibition of railway appliances, the old engine was presented to the National Museum of Sciences at Washington. Full sized models of the first and oldest ten railroad locomotives in the world are shown by the Baltimore & Ohio R. R. Models of three of the old George Stephenson engines are shown—the famous "Rocket" (1829), the "Blanch" (1816), and "Mercury" (1830). Also full sized duplicates from the working drawings of "Puffing and Billey" (1813), the first locomotive with smooth wheels for smooth rails, and the "Sans" and "Pareil," in which the steamblast was first introduced. From drawings in the Paris Conservatoire full sized reproductions were made of the "Cugnot" (1769), the oldest locomotive in existence, and the "Segrim" (1827), the first locomotive in the world with multi-tubular boiler. The first locomotive that ever entered Chicago, the "Pioneer," is exhibited in the Transportation building. It was built at Philadelphia in June, 1836. Twelve years later it was sold to the Chicago Galena Union R. R. Company (now the Chicago and Northwestern Ry.), which then operated a line four miles long. In October, 1848, the "Pioneer" was brought to Chicago on a boat. It cost originally \$3,500. The engine passed out of the hands of the Chicago & Galena Ry., and was retired from service in 1874, with a record of twelve years on the Utica & Schenectady road, and twenty-six years on the Chicago & Galena line.

RAILROAD RELIC EXHIBIT.

Transportation building.

Consists of contributions made by various railway companies, in the way of printed matter of all kinds. Perhaps the largest contribution came from Mr. Hancock, of the Philadelphia & Reading Road. He sent a fine set of tickets used on the first trains that ran over the road, water colored sketches of the trains, depots and much other material. In one of the frames sent by Mr. Hancock appears the original notice posted in Philadelphia when the Reading road was opened for traffic. It shows that the art of printing had not reached a high state of perfection in Philadelphia at that time. The notice is printed in fat type on cheap paper. Some of the lines are black, and others red. The whole is surrounded by a border of green. "The Philadelphia and Reading Railroad will be open for travel and the general Transportation of freight on Monday, Dec. 9, 1839," the announcement runs. Then follows a time card, giving a schedule of the movements of the first train run over this

road, since become famous in American railroading. A picture of the train that stands at the top of the announcement is a curious thing. It shows a locomotive of crudest design, to which are hitched two small passenger coaches, built something like the old "prairie schooners" that used to roll slowly westward over the prairie. Behind these follow three small cars for baggage and freight. They are box-like things, and almost square and run on four wheels. The tickets used in these early days were circular in form, about the size of a silver dollar. Circular tickets remained in style until 1847. Square tickets did not come into general use until 1855, although they were introduced in 1847. The Reading collection of relics include many interesting sketches of the terminals at Philadelphia. There is a picture of the little depot that stood on Broad Street above Vine, and one of the first general offices. These were in a back room of the second story of a building opposite the Girard Bank. A topographical map of the road made by John C. Trautwine in 1834, is in the collection. There is a photograph of the old engine "Gowan and Marx," one of the first that ran over the road. It was an 11 ton machine and started out late in 1839, pulling a train loaded with 1,635 barrels of flour, 73½ tons of bloom, 60 tons of coal, 2 hogsheads of whiskey and 60 passengers. This mixed cargo was considered a monster load in those days. Several documents issued just after Lincoln's assassination will be read with interest. The Northern Central, running between Baltimore and Harrisburg, brought the funeral party from Baltimore in a special train. A time card, bordered with heavy black lines, was issued along the route. It is in the form of a special schedule for the train for Friday, April 21, 1865, to remain in force for that day only. "This train has the right of road against all passenger and other trains," the notice begins. "All passenger, freight and other trains must keep entirely out of the way of this schedule, as provided in special orders printed below." Then follows orders to freight trains, mail trains, coal trains, gravel crews and all others. In blacker type the announcement is made that "a pilot engine will run on the time as printed on this schedule, carrying flags for the special funeral train, which will follow ten minutes after the pilot engine." These orders were given by J. M. Dubarry, general superintendent of the road, which has since become a branch of the Pennsylvania system. The Cincinnati, Hamilton & Dayton, and Dayton & Michigan roads got out notices advising all employes that special funeral exercises would be held all over the country on "Wednesday, April 19, at 12 o'clock," in honor of the dead president. D. McLaren, then general superintendent invited employes to attend services in the churches. "The company hereby allows the proper time for such attendance," he ordered, and then added: "This circular is not to be understood as to interfere with the running of the several trains." The assortment of ancient tickets includes several of the special series used during the war by troops going to the front. These were issued by station agents on orders signed by recruiting officers. The pass that Governor J. M. Porter used in 1857 in riding over the Pennsylvania is in the collection. So are a number of similar favors given to members of the legislature. Time cards of the Richmond, Fredericksburg & Potomac railway, of the date of 1836, announce the running of regular trains and give information in regard

to stage coach connections. The display of old tickets from foreign countries includes specimens used years ago on the Cape government railway in Cape Colony, tickets from Denmark, Switzerland, England and Japan. The Japanese tickets are like those of the present day, except that they are covered all over with hieroglyphics. Some pictures that accompany the Japanese collection are gorgeous works of the printer's art. The colors used are scarlet, bright green and blue. There is no delicate shading—all the colors being pronounced. Annual passes in the form of silver badges, distributed by the Silverton railway of Colorado, have a place in the collection. So have the old passenger way bills. These were used years ago, when station agents took the names, addresses and destinations of passengers when they bought tickets. The underground railway of London sends a complete collection of the season, monthly, weekly and single trip tickets used on the road. W. S. Weed of the Lake Erie & Western Railway supplies the collection of annual passes. It includes passes from every railway in America.

P. & O. S. S. EXHIBIT.

Transportation building, main floor.

Two hundred models of steamships that have been or are now in use by this great company are exhibited in the Transportation building. This concern began business in 1837 with two small boats, the sizes of which were not more than twice that of a life boat which the company now carries on its largest ship. The two pioneer boats were known as the William Fawcett and the Royal Tar. They carried the British mail from Falmouth, England, to the ports of Spain and Portugal. One by one the boats of the fleet grew until now the company controls fifty-four swift steamers that ply the Atlantic, Mediterranean, Indian and Pacific oceans. On the face of the globe there is no other steamship line which has the same amount of capital invested as the Peninsula & Oriental Company. From scarcely seaworthy craft their fleet has expanded until to maintain the business of the company a vessel capacity of 10,000 tons burden is annually constructed at an expense of \$1,500,000. To maintain the line up to the present time the expenditure of \$70,000,000 has been entailed, and the value of the fleet as it now steams the ocean is estimated at \$35,000,000. Thirty of the boats of the line are armed cruisers of Her Majesty the Queen of England. They carry a large number of guns, and are ready for service whenever called upon by the home government. The remaining twenty-four boats of the fleet are subject to the orders of the admiralty, and may on short notice be armed as cruisers. The boats carry all the mails of the British government along the ocean points between London and Tokio, and a subsidy of \$1,500,000 is annually paid for the service. In addition the Italian government votes \$150,000 for the conveyance of the mails of King Humbert along the ports of southern Europe and Asia. The space occupied by the exhibit of models is near the British section, and adjacent to the model of Great Britain's cruiser Victoria. The fleet is shown on a plat twenty-six feet square, and the two hundred boats with their guns and sails indicate to visitors at the Fair the extent of the British mail service in the central

and southern seas. Since 1837, when the first two little boats of the Peninsular Company began carrying British mail, the cost of freight between London and Bombay has decreased from \$150 to \$1.75 per ton. The Suez canal has, in a measure, brought about this reduction. Before it was built in 1871, cargoes had to be unloaded at Alexandria and carried over land to Cairo, and reloaded on a line of steamers.

STEAMSHIP EXHIBIT.

Main floor, Transportation building.

All the great Transatlantic steamship companies make magnificent exhibits. The White Star line has a special building. Models of ships engaged in ocean traffic in all parts of the world are shown. The great ship building companies of England and Scotland are also represented. There is a full sized model of the City of New York, and a model of the cruiser Alabama, built for the Confederate government in England, and sunk, after committing great havoc among American shipping, by the Kearsarge, in Cherbourg Harbor, France.

NORTH GERMAN LLOYD EXHIBIT.

Transportation building, main floor.

In the center of the pavilion there is placed a large map of the world on which the daily positions of all of the steamers on the various lines of the North German Lloyd Company, are represented. Miniature steamers are moved from day to day to correspond with the movements of the steamers of the company all over the world, Bremen and Southampton—New York, Genoa, or Naples—New York, Genoa and Naples—Alexandria, Bremen—Baltimore, etc., etc. Around this map are placed six models of the newest steamers of the line. The entire exhibit of the North German Lloyd is in charge of one of the officers of the company, detailed for that purpose.

ENGLISH WARSHIP MODELS.

Transportation building, main floor.

They represent the latest additions to the British Navy. These models are complete down to the smallest detail of the exterior, having all the guns and machinery necessary to work them. Among the models are H. M. first-class battleship Remilles, the second-class cruisers Thetis, Terpsichore and Tribune, the torpedo chasers Scout and Destruction, and the Royal Spanish cruiser Reina Regenta. Besides these there are models of Atlantic passenger steamers and representations of smaller boats. These shipments all come from one firm of English shipbuilders among the score or more who sent models. This part of the marine exhibit is one of its most attractive features. There are in all more than two hundred ship models from England alone. Among them, and perhaps the most notable is a thirty-foot model, one-twelfth size of H. M. S. Victoria.

PULLMAN EXHIBIT.

Central court, Transportation building.

This consists of an exact counterpart of the New York & Chicago limited express, made up of specially built Pullman cars, of the most luxurious and expensive style. Pronounced the finest railway train ever constructed. Other beautiful railway trains are exhibited by the Canadian Pacific Railway, and the New York Central Railway.

NICARAGUA CANAL MODEL.

Transportation building, gallery.

This model is one of the two that were constructed at Washington in 1888. The other was sent to the Paris Exposition and presented to the French department of engineering. The present one was brought from Washington by P. H. Bevier, Assistant Engineer of the Canal Construction Company. It represents the topography of the country through which the line of the canal is laid, and presents a very pretty and instructive picture to the curiosity seeker or student.

GREAT TRIP HAMMER.

Transportation building, central aisle.

This is a hammer of cyclopic proportions, dwarfing everything near it. It is a 125 ton hammer, exhibited by the Bethlehem Iron Works, and it rises almost to the roof beams. To all appearances the model is of solid iron. It is a faithful reproduction of the greatest hammer in the world. The original is used in forging heavy iron and steel work, armor plating, etc.

HISTORICAL WAGON.

Transportation building, main floor.

A wagon 150 years old is exhibited. It is of quaint design and belonged to the late Nancy Standish Welles, of Wethersfield, Conn., who was a direct ascendant of Captain Miles Standish, and also of Thomas Welles, Colonial governor of the Connecticut colony.

GRACE DARLING'S BOAT.

Transportation building.

The little craft in which the heroine went to the rescue of the passenger steamer *Forfarsahire*, on the rocks of Farne Island, September 6 and 7, 1838.

BICYCLE EXHIBIT.

Transportation building, main floor.

Every variety of cycle, embracing tandems, triplets, solid, cushion and pneumatic tires, forgings, brazings, bearing cases and balls, in fact, everything of interest to wheelmen, may be found in the Transportation building. Former cycle exhibits in Europe and America are eclipsed by this display, not so much in the number of machines shown as in exquisite-

ness of design and finish and in the elegance of the booths. One Boston firm has a brass and bronze enclosure about its allotment space costing \$10,000. Another Massachusetts firm, has a booth of solid mahogany about a space of 1,500 feet square. The machines placed on exhibition are the finest in point of finish possible to turn out, the manufacturers giving special attention to enameling, plating and polishing. One firm shows two full gold plated racing wheels and several show different styles of machines with gold trimmings. The entire purpose of the bicycle exhibit is to display the latter-day utility and comfort of the bicycle as a means of conveyance upon the road or as a record breaker on the track. All weights are shown, to cover all uses from severe work upon wretched roads to the attainment of speed on the track. Many of the exhibits are groups of a dozen designs or weights, gradient from a 40-pound roadster to a 17-pound racer. The safety type of bicycle of course, predominates.

MADEIRA EXHIBIT.

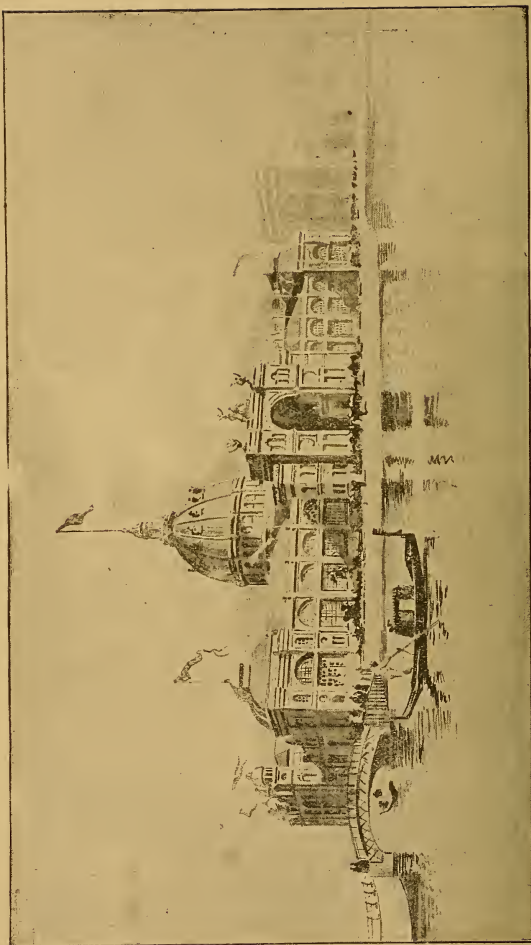
Transportation building, main floor.

There are no boats, no wheeled conveyances in this exhibit. The people of Madeira travel in sleds, not because snow and ice are on the ground at all times of year, but because the highways and byways are so peculiarly constructed that runners are preferable to wheels when quick transportation is desired. The streets of the town are paved with stones scarcely as big as base balls, and so smooth have they become through the years of unceasing travel that they are as slippery as the surface of a well-swept skating rink. The well-to-do man of Maderia travels in state. His sleds are not so elaborate as those of King Ludwig, but fully as ample, and look like a richly upholstered closed carriage of our day set upon clumsy runners. Seated in this conveyance and guided by the steerer or pilot, who directs the movements of the bullocks from a rear but honorable perch, the worthy Madeiran travels about over the glassy but bare pavements. Another conveyance of the people of Madeira and one which accompanied the bullock "cart" is the mountain sled. This looks like a church pew set upon runners. The seat will accommodate but few persons, however. It is upholstered in red and has no covering or side curtains. People of that far-away country who use this conveyance simply sit beside each other before making the descent down the well-worn mountain road and then when the steerer is ready the sled plunges forward with incredible speed. It is said that it will slip over thirty and even thirty-five miles an hour. The mountain hammock, another means of conveyance among the peaks of Madeira, resembles our own hammock attached to poles like those of an ambulance stretcher and carried at the head by a sunshade. Then, there is a little, primitive looking sled which the islanders use to carry wood things from place to place.

QUEER EXHIBITS.

Transportation building.

Among the queer things are the following: A sled of spruce, with runners made from the jaw-bone of a whale, received from Unalakilt; a set of snow shoes without netting, used on the hard packed snow of the



PALACE OF FEDERAL EXHIBITS.

coast; a set of harness made of sealskin thongs; Yukon river sled, harnesses, rain-coats, made from salmon skin, ice spears with points of reindeer antlers, snow shovels of spruce, ropes made from the fibres of the nettle, canoes of spruce, birch bark, etc.; from the upper Yukon, a toboggan sled, made of birch held together with thongs of reindeer hide, which carries a regular load of 400 pounds; from the Alaska Commercial Company six cases containing hunting implements, spears, paddles, and pumps, hunting sleds, etc.; from Constantinople specimens of costumes worn by firemen, porters, and water carriers, saddles, leather head-bearers, Sedan chairs, two Turkish rowing boats, etc.; a rolling hogs-head used 200 years ago to deliver tobacco to market in Virginia, and an ancient chariot from the Etruscan museum in Florence.

U. S. GOVERNMENT DEPARTMENT.

PALACE OF FEDERAL EXHIBITS.

Location, between Lake Michigan and lagoon on the east and west, and Manufactures building and the foreign group on the north and south. Dimensions 345 x 415 feet; cost \$400,000.

Delightfully located near the lake shore, south of the main lagoon, and of the area reserved for the foreign nations and the several States, and east of the Woman's building and of Midway Plaisance, is the Government Exhibit building. The buildings of England, Germany and Mexico are near by to the northward. It is classic in style, and bears a strong resemblance to the National Museum and other Government buildings at Washington. It is constructed of iron and glass. Its leading architectural feature is an imposing central dome, 120 feet in diameter and 150 feet high, the floor of which will be kept free from exhibits. The building fronts to the west and connects on the north by a bridge over the lagoon, with the building of the Fisheries exhibit. The south half of the Government building is devoted to the exhibits of the Postoffice Department, Treasury Department, War Department and Department of Agriculture. The north half is devoted to the exhibits of the Fisheries Commission, Smithsonian Institute and Interior Department. The State Department exhibit extends from the rotunda to the east end, and that of the Department of Justice from the rotunda to the west end of the building. The allotment of space for the several department exhibits is: War Department, 23,000 square feet; Treasury, 10,500 square feet; Agriculture, 23,250 square feet; Interior, 24,000 square feet; Postoffice, 9,000 square feet; Fishery, 20,000 square feet, and Smithsonian Institute balance of space.

U. S. GEOLOGICAL DISPLAY.

In the U. S. Government building.

This exhibit is a remarkable one of the natural science which treats of the structural and mineral construction of the earth's crust and was collected only with great labor. The first thing that greets the eye as one enters the door is a highly colored and finely delineated raised map of the

Elk mountains in central Colorado, with a scheme of the colors attached, showing the cretaceous, jurassic, carboniferous, basalt and trachyte strata. Adjacent to this is a large section showing the strata around and in Mount Taylor, N. M., with the carboniferous, cretaceous, quaternary, jura and volcanic layers plainly depicted. Across the aisle from this is a line of geological surveys of northwestern Iowa; Crater Lake, Ore.; Mount Shasta, Wash., and vicinity, and the drainage basin of the Arkansas river in Colorado, showing the relations of the catchment basins to the reservoir sites and irrigable lands, with a color legend attached, showing location of snow, timber and pasture lands, reservoirs, irrigated and irrigable lands. Following this is a magnificent quarter circle colored survey of the Grand canon of Colorado, while at the rear of it repose four smaller strata charts of Baltimore, Md.; Leadville, Col.; the Yosemite valley, and the high plateaus of Utah.

THE CANNON "LONG TOM."

In the U. S. Government building.

After lying dismantled for nearly eighty years at Fayal, in the Azores, "Long Tom," the famous 42-pound gun that did America such good service in the war with England in 1812, was brought back to this country, and is exhibited in the Government building. "Long Tom" was once a part of the armament of the French cruiser Hoche, which was captured in 1897 by a British squadron. The guns were sold to John B. Murray, of New York, in England, and shipped to America. The United States government then bought the guns, "Long Tom" finally being turned over to the American privateers. In 1812, "Long Tom" was on the American brigantine General Armstrong and was used in a battle with the British fleet of Fayal. The General Armstrong was so much damaged that it was beached and its guns taken on shore. The American Consul at Lisbon recently arranged with the Portuguese government for the return of this gun to this country.

FIRST TYPEWRITING MACHINE.

In the U. S. Government building.

Patent Office exhibit, Government building. Invented in 1823 by William A. Burt, of Wisconsin, and patented in 1829. This model was made by Augustus Burt, of Minneapolis, a grandson of the inventor. The original model was destroyed in the Patent Office fire of 1836, and this one was made from a description given in some old papers found in Washington. The patent was signed by Andrew Jackson and Martin Van Buren. The machine, which inventor Burt called a typographer, was never in common use. There is no resemblance between the old Burt typographer and a modern typewriter. The mechanism of the old machine was quite simple. The clock dial was used to regulate the margin on the side of the paper, while the distance between the lines was measured by a slide to the left. The operator worked a lever on the top, the front end of which was pressed down upon a slide containing a hole for each letter in the alphabet. The instrument made the imprint on the

paper near the pivot on which the lever worked. The paper occupied the center of the instrument—with ink pads on either side.

U. S. ARMY EXHIBIT.

In the Government building.

One-fifth of the floor area in the Government building is given over to the army for an exhibit of its equipment. Artillery is shown in almost every form, from the field piece and Gatling gun to the 12-inch siege guns. All the machinery and accessories of an arsenal are displayed, and the visitor may see how weapons are made. Ammunition of every form is also on view. There are views of great government works, including a panoramic view of Chicago. The signal corps gives an illustration of its work by signal flag messages between the Auditorium tower (in the city) and the Government building. The medical staff shows a model military hospital and ward-room, cots, pharmacy, operating rooms, stretchers, etc. The commissary department shows camp and field equipage.

OCEAN CURRENTS.

In the Government building.

The Clayden model of ocean currents is a huge scientific tank show. The surface of the earth is spread out on an area about thirty feet square, the oceans and seas being shown by actual water. Pipes under the model pump in little streams of water so that the whole body of water moves exactly as the ocean currents. A white powder on the surface of the water shows distinctly the direction of the currents.

SIMS-EDISON TORPEDO.

In the Government building.

Exhibited in the War Department section. It is the largest torpedo of its kind owned by the United States War Department. It is 25 feet long, 5 feet in diameter in the center, and has sharp steel points a foot long at either end. The torpedo is divided into four sections riveted together. In the first section is placed the fuse, in the second rests a coil of cable three miles long, which pushes the torpedo from shore, in the third is a dynamo that furnishes the motive power, and in the fourth is placed the steering apparatus. It was sent to the Fair from Willets Point, N. Y., where it was tested.

U. S. TREASURY EXHIBIT.

In the Government building.

The Registry Office exhibit contains 640 samples, each one distinct and separate, of every piece of paper money ever issued by the United State government. In the exhibit also will be found samples of Colonial and Continental money, of the old wildcat money, broken state banks, and confederate money and bonds. An unbroken line of United States bonds is also in the exhibit.

WAX FIGURES.

U. S. Government building.

There is a magnificent display of wax figures to be seen here. In cases are seen figures representing either noted chiefs or warriors, or representatives of once famous tribes. Grouped around the main floor of the historical exhibit are figures in wax illustrating the uniforms worn by officers and privates of the United States Army from Colonial to the present time.

CALIFORNIA BIG TREE.

In central dome U. S. Government building.

The trunk of the magnificent "Big Tree" of California may be entered from the floor beneath the dome. A winding stairway conducts visitors to the top.

STEAMSHIP PARIS.

In U. S. Government building.

This is a magnificent model of the Steamship Paris of the new American line, which is the principal mail carrying vessel flying the United States flag. The model is perfect in every particular and is a beautiful piece of workmanship.

FOREIGN EXHIBITS.

U. S. Government building.

This includes many articles which serve to illustrate the postal methods of foreign countries. These were sent by Great Britain and her dependencies, Germany, France, Sweden, Austria, Belgium, Egypt, Japan, India, Switzerland, Denmark, Mexico, the South American Republics and other lands. They include uniform models of postal clerks and carriers, stamps, postal cards, mail bags, and photographs of post offices and post office officials.

DEAD LETTER OFFICE EXHIBIT.

U. S. Government building.

This includes thousands of curious articles taken from the mails, for which owners could not be found. There are snakes, stuffed elephants, tambourines, coffee pots, roller skates, Chinese shoes, accordions, blacking boxes, circular saws, and so on. The list might be extended to include every article from time to time transmitted over the mails.

POSTAGE STAMP EXHIBIT

U. S. Government building, southwest gallery.

This includes the most famous collection of postage stamps ever placed on exhibition, some single stamps being valued at \$1,000. The collection is loaned by the American Philatelic Association.

ODD TRANSPORTATION EXHIBITS.

In U. S. Government building.

The visitor will be interested in a perfect model of a Mississippi River steamer; also in that of a mail carrying steamer used on a Florida river. There is a ten foot model of a modern postal railway car, which is perfect in all its appointments. By lifting the roof of this model the entire equipment of the interior may be seen. There are lay figures of letter carriers and clerks of the railway service in full uniform. One interesting exhibit is a dog team with an Indian driver, which is an exact reproduction of one of the mail routes in Northern Michigan. The dogs are genuine Indian canines prepared by a skillful taxidermist. The Indian driver is equipped with snow shoes and the surface upon which the models rest is an imitation of snow. There is a model of a special delivery messenger on a bicycle, such as are in constant use in the city of Washington. This is a working exhibit, as the wheels of the bicycle continuously revolve with the aid of a motor. Another splendid model is that of a mounted post rider, the horse being a specimen of skilful taxidermy. An historical Concord stage coach first used in Montana may be seen here. It was brought from Yellowstone Park. This coach carried two presidents, and General Sherman made an important tour in it.

BATTLESHIP ILLINOIS.

Location, opposite Government building, alongside of Naval Pier, in Lake Michigan. Dimensions in feet 62.25 x 348; cost \$100,000. An exhibit made by the U. S. Government, Naval Department.

This is a structure which to all outward appearance, is a faithful full-sized model of one of the new coast-line battle ships. This imitation battle ship of 1893 is erected on piling on the lake front in the northeast portion of Jackson Park. It is surrounded by water and has the appearance of being moored to a wharf. The structure has all the fittings that belong to the actual ship, such as guns, turrets, torpedo tubes, torpedo nets and booms, with boats, anchors, chain cables, davits, awnings, deck fitting, etc., etc., together with all appliances for working the same. Officers, seamen, mechanics and mariners are detailed by the Navy Department during the Exposition, and the discipline and mode of life on our naval vessels are completely shown. The detail of men is not, however, as great as the complement of the actual ship. The crew gives certain drills, especially boat, torpedo, and gun drills, as in a vessel of war. The dimensions of the structure are those of the actual battle ship, to-wit: length 348 feet, width amidships, 69 feet 3 inches; and from the water line to the top of the main deck, 12 feet. Centrally placed on this deck is a superstructure 8 feet high with a hammock berthing on the same 7 feet high, and above these are the bridge, chart house, and the boats. At the forward end of the superstructure there is a cone-shaped tower, called the "military mast," near the top of which are placed two circular "tops" as receptacles for sharpshooters. Rapid-firing guns are mounted in each of these tops. The height from the water line to the summit of this military mast is 76 feet, and above is placed a flagstaff for signaling

The battery mounted comprises four 13-inch breech-loading rifle cannon; eight 8-inch breech-loading rifle cannon; four 6-inch breech-loading rifle cannon; twenty 6-pounder rapid-firing guns; six 1-pound rapid-firing guns; two Gatling guns, and six torpedo tubes or torpedo guns. All of these are placed and mounted respectively as in the genuine battle ship. On the starboard side of the ship is shown the torpedo protection net, stretching the entire length of the vessel. Steam launches and cutters ride at the booms, and all the outward appearance of a real ship of war is imitated.

LIFE SAVING STATION.

Location, opposite Government building, near Battleship, on the shore of the narrow channel connecting the Lagoon with Lake Michigan.

This is a neat and substantial frame structure, two stories in height with a lookout tower. In all points of construction, completeness and compactness, it is regarded as the highest type of its class. The interior is well fitted for living purposes, the lower floor having a spacious dining room, kitchen, pantry, keeper's room, and an entrance hall. The upper floor is given up to sleeping apartments for the crew. The station is in charge of Lieut. McLellan, U. S. Revenue Marine. During the Fair, public exhibitions of boat drills, including the use of life saving apparatus, are given daily for the benefit of visitors. Connected with the station are boats of various kinds, including the English life boat and surf boat, and other material, such as guns, for firing life lines, life preservers, nettings, lanterns, colored fire, etc. On the ground floor, at the west end of the building which opens out on the lagoon, is a large boat-room with a broad launchway 120 feet in length. In the boat-room, before going to a rescue or for drill, the surfmen are attired in oilskin coats and man the boat, the latter being easily launched by means of a steel track leading to the water. From the lofty lookout a far and searching view of the lake can be had by means of a powerful glass which the watchmen use at all hours of the day and night. The cost of the station was \$10,000. This station remains permanently in Chicago at its present location.

LIGHTHOUSE.

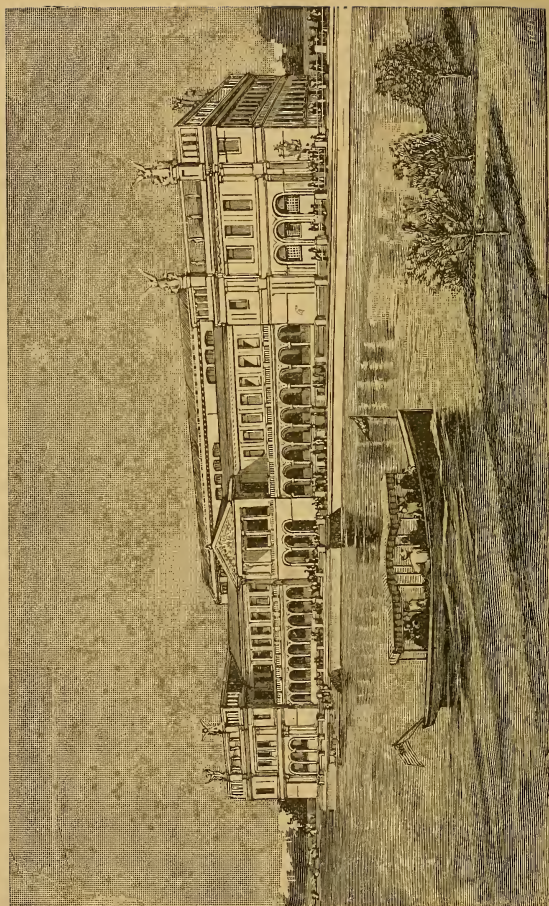
Location, opposite Government building, near Battleship and Life Saving Station.
Part of Government exhibit.

One hundred feet high, and braced with guy-rods in four directions. It is a revolving light of the first magnitude, showing red and white, with the most powerful reflectors made.

U. S. PARADE GROUNDS.

Location, front of Government building.

Here at intervals during the Exposition there are military and naval (marine) drills. The guns which point toward the lake are all of historical value and interest, and are worthy of attention.



PALACE OF WOMAN'S EXHIBITS.

WOMAN'S DEPARTMENT.

PALACE OF WOMAN'S EXHIBITS.

Location, north of Horticultural building, main facade fronting lagoon and Wooded Island (the Woman's and the Horticultural buildings are the only great structures on the grounds, whose lines are directly north and south.) Dimensions 388 feet in length by 199 feet in width. Cost \$138,000.

Among the great number of sketches submitted in competition for this building by women from all over the land the president of the Board of Lady Managers quickly discovered in the sketch submitted by Miss Sophia G. Hayden that harmony of grouping and gracefulness of detail which indicated the architectural scholar, and to her was awarded the first prize of a thousand dollars, and also the execution of the design. Directly in front of the building the lagoon takes the form of a bay, about 400 feet in width. From the center of this bay a grand landing and staircase leads to a terrace six feet above the water. Crossing this terrace other staircases give access to the ground four feet above on which, about 100 feet back, the building is situated. The first terrace is designed in artistic flower beds and low shrubs. The principal facade has an extreme length of 400 feet, the depth of the building being half this distance. Italian renaissance is the style selected. The first story is raised about ten feet from the ground line, and a wide staircase leads to the center pavilion. This pavilion, forming the main triple-arched entrance, with an open colonnade in the second story, is finished with a low pediment enriched with a highly elaborate bas-relief. The corner pavilions have each an open colonnade added above the main cornice. Here are located the Hanging Gardens. A lobby 40 feet wide leads into the open rotunda, 70 x 65 feet, reaching through the height of the building, and protected by a richly ornamented sky-light. This rotunda is surrounded by a two-story arcade, as delicate and chaste in design as the exterior, the whole having a thoroughly Italian court-yard effect, admitting abundance of light to all rooms facing this interior space. On the first floor are located on the left hand, a model hospital; on the right, a kintergarten; each occupying 80 x 60 feet. The whole floor of the south pavilion is devoted to the retrospective exhibit; the one on the north to reform work and charity organization. Each of these floors is 80 x 200 feet. The curtain opposite the main front contains the library, bureau of information, records, etc. In the second story are located ladies' parlors, committee rooms and dressing rooms, all leading to the open balcony in front. The whole second floor of the north pavilion encloses the great assembly-room and club-room. The first of these is provided with an elevated stage for the accommodation of speakers. The south pavilion contains the model kitchen, refreshment rooms, reception rooms and other home-like arrangements. This building is not a department of the great Exposition proper. It practically represents a great international exposition in itself. There are grouped within its walls the achievements of womankind, in every line of thought and in every branch of industry. Contributions have been made and exhibits forwarded from the women of every clime and country on the face of the earth. In nothing are the exhibits so remark-

able as in the showing they make of the wonderful progress made by womankind during the past 100 years. By comparison the exhibits show that woman has not only entered into competition with man in the arts and sciences, in the more delicate achievements of handwork, but in almost every department of human activity, not excluding the industries which demand the exercise of vigorous mental thought and muscular power. The work of female artisans is shown here, as well as the work of female writers. Not among the least novel of the exhibits are specimens of iron work wrought at the anvil by a young lady of California. Space in this book does not permit mention of all that is to be seen here. Let it suffice that in nearly every thing that the visitor will see in the great department buildings of the Exposition the management of the woman's department has been able to show creditable duplications.

WELSH WEAVER'S EXHIBIT.

British section, Woman's building.

Margaret Adams, a Welsh woman, operates a loom showing the slow process of weaving still in vogue among the women of Wales. She is dressed in typical Welsh style, and answers questions in relation to the women of her native country.

NEBRASKA CANDELABRUM.

To be seen in Woman's building.

One of the most beautifully designed pieces of workmanship to be seen in the Exposition, was contributed by the Omaha Smelting Company and made in the smelting works. The designer of the Candelabrum and pedestal was Mrs. Anna F. Cameron, of Chester, Neb. The bas-relief is typical of the great corn belt. The base is a section of a cylinder with a diverging line running toward the center, which forms a perfect frustrum of a cone. From the column and from the apparent burner stand eight ears of corn with husks falling. The arms curve down and extend about thirteen and a half inches, with an electric candle standing in a fine cast husk. From the inlet fitting of the arm is a cast scroll, out of which springs another ear of corn. The second tier of arms is entirely different in curve, but similarly treated in relief. In the base is placed an electric switch to operate the lighting. The entire height is 52 inches, diameter of base nine inches, spread of lower tier 30 inches, second tier 20 inches and last tier 10 inches. The cost was \$1,000.

COSTUME EXHIBIT.

New York section, Woman's building.

This display consists of seventeen French dolls robed in costumes representing the prevailing fashions in woman's dress in the different periods of American history, beginning with the Spanish Colony founded in 1565. The costume of each doll was made by a New York lady. The models in dress were taken from old portraits.

CINCINNATI ROOM.

Woman's building, near old Kentucky Home.

A heavy carpet covers the floor, and numerous show cases are filled with rare and beautiful things collected by the ladies of Cincinnati. In addition to the bric-a-brac and choice specimens of woman's work there are some very beautiful paintings.

TWO GREAT PAINTINGS.

Woman's building, in arched space over north and south gallery, respectively, looking down on the court.

These are the works of Mrs. Mary Cassatt and Mrs. MacMonnies, both of Paris, the latter the wife of the well-known sculptor. Mrs. Cassatt's work portrays "Primitive Woman," while Mrs. MacMonnies has pictured "Modern Woman." Each painting is 72 feet long, the arch at the widest point is 15 feet, while over all they measure ninety feet each.

JAPANESE ROOM.

Woman's building.

The floor is covered with matting, and the ceiling is daintily decorated. Bamboo poles cut up the space into small squares, which are adorned with flower works. Several of the paintings and decoration were done by Japanese women. That of a half clad Japanese boy attracts particular attention. This room should be visited.

IRISH LACE EXHIBIT.

Woman's building.

Some seven years ago Lord Aberdeen went to Ireland as lord lieutenant, and Lady Aberdeen, always ready to put her hand to any good work, soon became deeply interested in the home and cottage industries of the country. At the castle balls Lady Aberdeen set the fashion of wearing Irish laces. She encouraged the making and sale of Irish laces in all possible ways and it was astonishing to observe what potent influence for good one single lady who occupies a prominent position in society can exert. The flagging industry was revived and the demand for beautiful Irish laces became greater and greater. Irish poplins, too, were once more brought into fashion by this same lady. A special stimulus was imparted to this movement by Lady Aberdeen by the holding of a large garden party at the viceregal lodge, where it was understood the garb of the guests (male as well as female) was to be, de rigueur, of Irish manufacture. About this time, too, the Irish industries association was started by the Countess of Aberdeen, its object being to create a market for the products of Irish cottage industries— weaving, spinning, knitting, embroidering and lace making. The beginning was small but the organization steadily thrived, and now there are depots for the sale of these goods at 29 Motcomb street, Belgrave Square, S. W. London, and at 14 Suffolk street, Dublin, and both are doing a flourishing business. At the London shop there is an infinite variety of beautiful embroideries, linens,

laces of every kind, of every design and texture, and the exhibition before referred to, where a large display of those dainty wares, spread out in the most artistic and tempting manner, was made, has helped still further to once more popularize those products of the humble Irish cottage industries and to induce a demand for them. One of the main tasks of the association is to supply teachers to instruct the women in making the designs which sell. They hope to have experts in all fashionable centers, who know what will be worn next season, and supply this information to the association in time for the lace makers to get such goods ready as will be required. They are forming local committees, and look hopefully forward to the time when the lace maker will be paid a fair day's wages for a fair day's work. The exhibit of Irish lace in the Woman's building, and also in the Irish Village, is the latest enterprise of the Association. The collection of laces shown was made principally by Lady Aberdeen, who personally superintended it. (See "Irish Village.")

KENTUCKY HOME.

Woman's building.

An old colonial parlor transferred from the far-famed "Kentucky Home" is found side by side with its old neighbor and friend Ohio, represented by the Cincinnati room, which occupies the center section of the balcony and with its hospitable doors and open archways joins Kentucky with the room of the "Golden Gate." The interior of the Kentucky room is completely finished in white and gold, and appears but the continuation of the beauty in the "gallery of honor." Its quaint construction and ornamentation carry one back in fancy to the days of the revolution. Two broad transoms or beams, extending across the ceiling, with architraves picked out with gold, divide the ceiling into three parts. Four modified Ionic columns with gold caps are placed under the transoms three feet from each corner. Each column is decorated one-third of its length from the base with sprays of the wild rose, entwining its tendrils into the grooves of the column. The windows, 8x4 feet, have been lowered to meet the style of the old colonial period, and are filled with mirrors in the lower sashes. The third window, to make the harmony of the room complete, is formed entirely of mirrors, set in the sash of twelve small sections, with its dormer top formed of irregular panes. An old-fashioned fireplace in which the huge back log could be rolled, is placed on the south side of the room. Its dormer top is filled with plate-glass mirrors, the sash and columns having the gold trimming which prevails without. On each side are two niches, one of which is occupied by a piece of statuary executed by Miss Enid Yandell, of Kentucky, who did the caryatids on the Woman's building. On the mantel are placed two decorated pieces of ceramics done by Kentucky artists. The brass and iron fenders in the fireplace are loaned by a member of the family of Cassius M. Clay, a cousin of Henry Clay, who was in early days United States Minister to Russia. The curtains, which are yellow with the stains of age,⁶ are of silk with a band six inches in width of pink and yellow roses extending along the border. The curtains are loaned by Mrs. Jane Terrell, Versailles, Ky. The floors are covered with the celebrated Ken-

tucky jeans, woven in golden brown shades by a Kentucky mill. Over the center of the carpet is spread an Oriental rug. The furniture is all in rich old mahogany except the harpsichord, which is gold set in rosewood and brought from the home of Gen. Duke. All the furniture will be recognized by many of the visitors as familiar ornaments of Kentucky homes. An arm chair of carved mahogany, made especially for the "Great Compromiser," in which he sat at his study table and framed the celebrated document which brought Missouri into the sisterhood of States, occupies a place of honor. The sofa formerly occupied a niche in the White House, and belonged to President Tyler's family. A chair, which is kept with almost sacred care, has been loaned by Miss Bartlett, a descendant of old Elder Brewster, of Plymouth Colony fame. The chair is one in which he sat, and has been handed down from generation to generation through these nearly 300 years. A chair belonging to the daughter of Judge Wheat, of the Superior Court of Kentucky, which all the justices of the Supreme Court have used, is in the loan exhibit for this room. Several portraits of Kentucky women who were noted for their beauty adorn the wall. One is of Susan Shelby, by Sully, representing the famous beauty dressed in the style of Marie Antoinette. Another is of Sarah Scott Humphreys, painted by Jewett. A bust picture of Mrs. Francis Breckinridge, mother of John C. Breckinridge, Vice-President of the United States, hangs in a prominent place. An antique piano occupies one corner of the room, and plans have been made whereby several musicales will be given in this room during the summer. The work of decoration was done by Miss Carter, of Versailles, Ky. She is a student of the Art School of Design in Cincinnati, and was selected by the Columbian clubs of Kentucky to decorate their room. She was engaged to make real here in the Woman's building the parlor of an old Kentucky home, and \$5,000 was given her for the purpose.

PRESIDENT'S RECEPTION ROOM.

Woman's building.

Mrs. Palmer's reception room in the Woman's building is a beautiful one. The decoration of the salon by Miss Agnes Pitman, of Cincinnati, is considered one of the best features of the building. The frieze of the room is a design in roses, with a border of conventional buckeye scrolls. The delicate tints of the beautiful roses are daintily combined with an exquisite shade of terra cotta as a background. The roses are not strung in arbitrary festoons caught up with mathematical nicety at regular intervals, but are scattered and grouped and bunched with the most artistic grace. The women of Dauphin county, Pa., contributed a table inlaid with historic woods to Mrs. Palmer's office. The table is four feet long and thirty inches wide, and is used as the President's desk by Mrs. Palmer at all official meetings. Inlaid in the table is cedar from Lebanon, oak from the yoke of the Liberty Bell and red cedar from the railings around the cracked herald of freedom, mulberry from the John Harris tree, oak from the good old ship Constitution, from the house in which the first American flag was made, and from Washington's headquarters in Valley Forge, walnut from Paxtang Church erected in 1740, from Derry Church

built in 1772, and mahogany from the original doors of the Pennsylvania capitol.

SCOTCH LADIES' EXHIBIT.

Woman's building.

A collection gathered and put on view at the Imperial institute, Glasgow, previous to being forwarded to Chicago. The women of Argyle sent Tartan hose and the women of Aberdeen exhibit socks, gloves, stockings, knitted Tartan gloves, embroideries designed in Turkish patterns, and embroidered on white panels in blue and flame colored silks in the style of the Turkish brocades of the 16th century. Among the antiquarian treasures of the exhibit is an embroidered cover from the bed of Patrick, Earl of Kinghorn, dated 1660, and loaned by the Countess of Strathmore; a portiere loaned by Lady Aberdeen, worked about 1740, by Anne, Countess of Aberdeen, and specimens of old muslin curtains. The Woman's Printing Society exhibits a number of beautiful specimens of their work. The more modern branches of women's work are shown by the exhibition of black and white drawing of the fashion journals. Wood engraving comes from the girls instructed in the Technical Art Schools; embroidered book covers, and some book covers delicately painted on vellum, specimens of magnificently embossed leatherwork, etc., are also to be found in the exhibit. The ladies who were particularly instrumental in carrying out the work of collecting and arranging the Scottish exhibit, were the Countess of Aberdeen, Lady Scott, the Hon. Mrs. Vernon and Lady Alice Leslie.

NEEDLEWORK DESIGNS.

New York room, Woman's building.

The New York display is very elaborate. There are scrolls of gold silk, and peaches, plums, grapes and flowers are beautifully embroidered thereon. A table cover of cream satin with a trefoil border inside and out, with a conventional scroll of flowers, is very attractive. Among other beautiful exhibits is a sofa pillow of gold silk; another of watergreen; a bed-spread of cream corded silk, hangings, etc. The display of needlework in the Woman's building is the largest and most beautiful ever made.

NEW YORK SCHOOL OF DESIGN EXHIBIT.

Woman's building.

It consists of wall paper designs in soft delicate colors, designs for Indian corn; designs of silk, to be used for draperies; designs of peacock feathers; designs for silk fans; architectural designs, plans for a casino, etc.

MDAGASCAR CURIOS.

Woman's building.

Collection made by Frederick Taylor, F. R. G. S., of New York. It embraces two masks taken from members of the tribe of Sakalavas, which are worn during their exhibitions of war and murder; idols made

partly of wood and partly of bone; charms in the shape of horns and filled with earth, worn as a protection from harm in war; shells made of silk or the brilliant hued Madagascar stripes; spears that are used in war; caps of the Malagasy soldiers, made of white cloth; odd looking musical instruments, made of gourds and bamboo sticks.

JOHN BUNYAN'S CUP.

Woman's building.

Of solid silver, weighing more than twenty-two avoirdupois ounces, and holding a little more than a quart. The heavy lid is held by a hinge that laps over the handle. An inscription on the top indicates that it was given by Nathaniel Pander to Elizabeth, wife of John Bunyan, of Bedford, in 1671. The front of the cup bears the words in letters that interlace each other, "The Pilgrim's Progress." When Bunyan died the cup was given to Rev. Andrew Gifford, pastor of the Baptist church of Bedford. It has passed through many experiences since, having been sold and pawned. It was finally redeemed by Isaac Maynard. Upon the death of the latter, it descended to his wife by will, and when she was laid away it passed to her daughter, Mrs. Charlotte Maynard Bach, late of Robinson, Ill. The cup is now owned by her son.

ITALIAN WOMAN'S EXHIBIT.

Woman's building, between Japanese and French pavilions.

Magnificent display of rare laces never before shown outside of Italy. They are from the royal household principally. At the rear of the booth is an arch over which is spread a drapery of green silk. This is covered with the laces to represent a lace Niagara. Leading up to the arch are a number of steps upholstered in red, like the throne room in the Quirinal. The design of the room is of the fifteenth century period. The furniture was carved in Venice. Two sentinel figures of the same period are presenting arms toward the lace just inside the wrought-iron gate which closes the entrance to the portal. The gate, which was made in Venice, is so finely wrought as to represent a piece of delicately woven black lace. In the interior of the court is the image of a woman making lace, every part of which was carved by women.

CALIFORNIA WOMAN'S EXHIBIT.

Woman's building.

One of the attractions of the Woman's building is the room decorated and furnished throughout by California women. The furniture is of redwood, the prevailing tints of the drapery being the soft gray-green of the cactus. The walls are decorated with paintings of historic scenes or incidents in California. California artists were exclusively employed for this work. Miss Martha Patterson painted Mt. Hamilton for one of the panels. Miss Selina Newman painted a Chinese woman, Mrs. C. A. Boland, of San Diego, painted the suicide of a rattle snake. Skins of grizzly bears and similar trophies of the chase are thrown on the floor. A bust of Mary Anderson Navarro (the retired actress), a native of the Golden State, by Rupert Smith, is one of the ornaments of the room.

ENGLISH WOMAN'S EXHIBIT.

Woman's building.

The English women's contribution includes a number of rare and beautiful exhibits. There are photographs of children belonging to women who have had a university education. A "Moral Science Baby" is among them. There are nails, bolts, nuts and anvils made by a woman blacksmith, and a pair of brown leather boots by a gentlewoman, the Hon. Sybil Amherst. Another noblewoman sent silver sconces in repousse work done by herself. Lady Tenkerville's exhibit shows skill in three arts, wood carving, painting and ivory carving. A young lady contributed a sideboard elaborately carved, and made from wood 300 years old. The Princess of Wales is represented by a carved corner chair, covered with leather embossed by herself, and her daughters contribute pieces in carved wood with embossed leather coverings. Among the paintings sent by English ladies is one of Eurydice returning to Hades.

RUSSIAN WOMEN'S EXHIBIT.

Woman's building.

About 3,000 square feet of space is occupied by exhibits made by the ladies of Russia. The arrangements for this collection were made by a committee of the leading ladies of the Russian Empire. One of the features of interest is an exhibit of lay figures dressed in costumes showing the fashion of peasant girls, and women of every class in the empire. Contrasted with this is another group showing court costumes under all the various reigns from the earliest days of the empire. The entire exhibit was shown in the Winter Palace for the inspection of the Emperor and Empress before it was shipped to Chicago.

KASKASKIA RELICS.

Woman's building.

Kaskaskia was once the capital of Illinois. The place exists only as a reminiscence now. The river broke through its banks, and cut the town off leaving it on an island, which was afterward entirely washed away. The relics consist of plate and furniture from the old executive mansion, and furniture from the capitol.

RESCUE DEPARTMENT.

Woman's building.

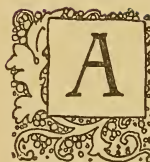
This department is in charge of the Womans' Non-partisan Temperance Union. The union acts in harmony with the Keeley treatment for inebriates. One of the adornments of the section is a magnificent life-like portrait of Leslie E. Keeley, the discoverer of the Double Chloride of Gold cure for drunkenness. Information is given here regarding the Keeley treatment. The department is in charge of Mrs. N. A. Reed, Jr.

W. C. T. U. HEADQUARTERS.

Woman's building, near Rescue department.

This is in charge of the Woman's Christian Temperance Union. It is intended to illustrate the workings of the great woman's movement in behalf of temperance.

**Auxiliary Buildings, Special
Buildings, Special Exhibits, Etc.**



NUMBER OF BUILDINGS were erected by the Exposition management of great size and cost, as auxiliaries to the Exposition buildings proper. Among these may be noted: The Music Hall, the Choral Hall, the Casino, the Children's building, the Leather building, and so on. Numerous special buildings and pavilions erected by private parties may be found also within the grounds proper. Among these are: The Krupp Gun exhibit, the Puck building, the White Star building, the New England Clam Bake building, Cafes, etc. In addition to these there are innumerable kiosks and booths, all designed and finished to harmonize with the general character of the architecture. The most prominent of the structures mentioned here are referred to in the following pages.

AUXILIARY BUILDINGS, ETC.

CASINO PIER.

Extending into Lake Michigan east of Peristyle 1000 feet.

Visitors coming to the Exposition on the boats of the World's Fair Steamship Company land on the Naval or the Casino pier. By far the greater number land on the latter. From the boat, and later from the pier, a magnificent view of the water front of the exposition may be obtained. The movable sidewalk extends along the pier and carries passengers to the Casino for five cents. This is a novel means of transportation. Entering the exposition from the pier for the first time the visitor beholds a scene the grandeur of which will never be effaced from his memory while life lasts. Passing across the Grecian colonnade, the Grand Basin and Court of Honor, with the magnificent buildings which surround them, bursts upon his view. On the left is the Agricultural building, with its beautiful sculptured groups, and the golden figure of Diana swinging, as it were, in mid-air; to the right is the southern facade of the great Manufactures building; directly in front is the glorious Statue of the Republic; in the water are numerous electric launches and gondolas, gay with color and full of romance and picturesqueness in their movements; to the west is the art triumph of the exposition, the MacMonnies fountain, and forming a back ground is the architectural gem of the exposition, the Administration building. On all sides are statues, Grecian columns, banks and terraces of flowers, gay flags and color effects which enrapture the beholder. Never before was such a scene presented to humanity. One glance at this spectacle would alone compensate the lover of the beautiful for a trip from the world's end. It is only one of many beautiful views to be obtained, however, although it is the most magnificent of them all.

THE CASINO.

Location, southern end of Peristyle, facing Court of Honor, and opposite northeastern corner of Agricultural building. Dimensions, 140 x 240 feet.

This building is uniform in design with the Music Hall, at the other extremity of the Peristyle. The greater part of the first floor is used for the comfort of visitors. The northwest corner is used as a receiving room for the restaurant and cafe on the floors above. The structure is in the hands of a company whose duty it is to see that it is made one of public comfort. From the center of the main floor a grand stairway with four approaches, leads to the floor above, and this, with an exceptional elevator service, furnishes easy access to the great feature of the Casino, an American restaurant. This restaurant is to be what its name signifies, a place where all the good things to eat of this continent may be obtained at a reasonable price. There is a cafe for ladies or ladies accompanied by gentlemen. A great cafe for gentlemen is provided on the floor above.

MUSIC HALL.

Location, northern end of Peristyle, facing Court of Honor and southeastern corner of Manufactures building.

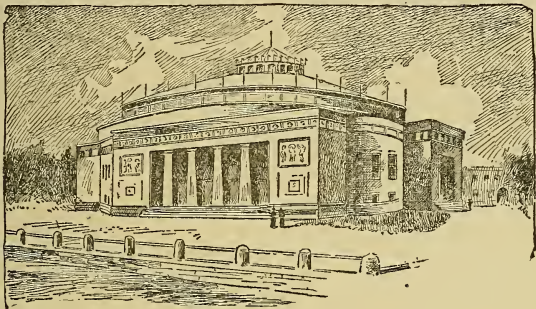
This is the palace in which the great orchestras and soloists of the world find a home during the summer. It is designed in accordance with the most tasteful regard to what is known as the Roman renaissance, and yet it has much of the Grecian in its appearance. The building is three stories high. The main entrance is between high Corinthian columns, through a broad loggia, and under arched doorways. The auditorium on the main floor is oval in shape with a stage at the east or lake end. Directly in front of the stage is a level floor space capable of seating, perhaps, 1,000 auditors, and back of that rise terrace banks of seats. The hall seats 2,500 people and an orchestra of 300. Above the terrace banks of seats on the second floor and west front of the building is the recital hall. The management of the Exposition subscribed the princely sum of \$500,000 to cover the cost of music in this Music Hall and the Choral Hall referred to elsewhere. The musical directors of the World's Fair are Theodore Thomas, William L. Tomlins and George H. Wilson. These compose what is known as the Bureau of Music. The cost of the musical arrangements for the Exposition exceeds \$500,000. This includes appropriations for Music Hall, Choral Hall, permanent orchestra and permanent chorus. The permanent Columbian chorus, which numbers 2,500 members, fills in dates not taken by outside choruses. This and the Columbian orchestra were formed with the object in view of always having material at hand for the proper observance of fete days. Among the noted productions included in the programme are: Handel's Messiah, Beethoven's ninth symphony, Mozart's requiem mass, Gounod's Redemption, McKenzie's "Rose of Sharon," and Sullivan's "Golden Legend." For the maintenance of a permanent Columbian orchestra of 120 members an appropriation of \$175,000 was made by the Exposition management. This orchestra gives daily performances. Under auspices of the Board of Lady Managers six conventions of women's amateur musical clubs are appointed to be held in the Woman's building. Each convention will last four days, and the hours for its sessions are so arranged that those who attend will have ample time in which to see the fair, and hear the great Choral and Orchestral concerts given under the auspices of the Bureau of Music. Delegates from all the best musical clubs in America will be present. A diploma of honor will be awarded to those clubs whose work comes up to the highest standard.

CHORAL HALL.

Location, west side of Lagoon, between Horticultural and Transportation buildings.
Dimensions 260 x 250 feet.

The style of the building is Doric. Its form, which resembles an amphitheater surmounted by a dome, gives the building both externally and internally a rounded form, from which project on four sides porticos, the one facing the lagoon being the principal entrance and enriched by Doric columns six and one-half feet in diameter. From the portico leads the

flight of steps, at the foot of which stand two statues representing Handel and Bach. On either side of the portico are panels in relief work, representing the progress of music, and in the panels over the doors are relief portraits of Gluck, Berlioz, Wagner, Schumann, Schubert, Mozart, Men-



CHORAL HALL.

delssohn, Bach, Handel and Beethoven. The interior has the form of a Greek theatre, except that the chorus of 2,500 voices occupies the stage. There are no galleries of any kind. The building seats 6,500 persons. The decorations are in relief work and colors. A foyer extends around the building giving ample room for a promenade. [See Music Hall.]

CHILDREN'S BUILDING.

Location, west side of Lagoon, between Womans' and Horticultural buildings.

Although the subject of providing for children an Exhibition Hall of their own had been talked of from the inception of the Exposition, it was not until the work on the greater part of the large buildings was completed that the plans of the projectors began to assume shape. As soon, however, as these plans were properly outlined, not only the states of the Union, but foreign governments took kindly to the work, and the Exposition management appropriated \$20,000 for the building itself, and \$15,000 toward furnishing it. The general plan of the building is beautiful though simple. It is two stories high, and its roof is constructed with a special object of making it a playground for children. There are grasses, plants, flowers, birds and butterflies on this roof. The little girls may chase butterflies, while the little boys may fly kites from it. In the center of the roof is a fountain with a basin deep enough to float toy boats in. Everything that is likely to instruct or amuse children, or to instruct parents and those interested in children, in their education, may be found in the hall below. A great creche is established here, and it is the purpose to provide for the children while parents are viewing the sights of the Exposition. At a small cost a limited number of children may be left here by the hour or day. Careful nurses and attendants will look to the

wants of the little ones. It is unnecessary to say that inside of this building may be found toys of every possible description. Foreign governments have contributed largely toward the display. The Japanese and the Dutch, who are fertile in the invention of amusing things for children, have taken considerable space. There are higher ends than these in view. Parents, guardians and teachers will be taught much in the lectures, to be given by persons who have made children and their habits a study. Among the most beautiful of the decorations provided for this novel structure are the "Sleeping Beauty in the Wood," with the fatal spinning wheel by her side, and the prince forcing his way through the briars; the "Boy with the Golden Goose;" Silverhairs tasting the porridge of the three bears; the prince putting the glass slipper on Cinderella's foot; little Red Ridinghood on her way to her grandmother's, and Siegfried, the German hero, depicted in his boyhood in the wood. These are in panels 10 x 4 feet wide, which are placed in pairs in three of the four corners of the large assembly room. Along the south and east sides of the room, between the long windows are medallions representing various occupations of children, alternating with others in which child figures represent the signs of the zodiac. The decorations throughout the entire building are of the highest class, and are worthy of notice from all visitors.

KRUPP GUN EXHIBIT.

Pavilion directly south of Casino, adjoining Convent of La Rabida, fronting Lake Michigan.

This great exhibit of ordnance, armor, etc., was sent directly from the great Krupp works at Essen, Germany, at the order of the Emperor. The pavilion is a handsome one. Here are shown a monster gun of 127 tons, the largest and most powerful ever cast, as well as a number of smaller ones from 60 tons down. The exhibit includes a large number of appliances, both for war and peaceful purposes, such as enormous armor plates, immense cast steel steamer rudders and screws, etc. This exhibit cost the Krupp Company \$500,000. It is made entirely from motives of patriotism, and of regard to the United States, without any expectation of financial profit. The great Krupp gun has a range of sixteen miles, but can be fired with precision only at a range of fourteen miles. Huge steel targets are shown in the building which have been penetrated by balls from this monster piece of ordnance. These are eighteen inches thick. From breech to muzzle the biggest canon in the world measures 57 feet, and the diameter of its yawning mouth is sixteen and two-third inches. First bored from a solid piece of steel, great rings of similar metal are shrunk about it until it is built up enormously thick at the breech, and tapering down in graceful lines to the muzzle. A single load for this modern preventor of warfare costs \$1,100. The carriage on which the great gun rests is built of steel, the different parts revolving on ball bearings. Cog wheels, levers and multiple chains are so arranged that it is easy for the gunner to raise or lower, or turn in any direction the long barrel of shining steel. At the rear there are steps leading to the platform, on which the gun crew is placed when the piece is in action.

The gun will remain in Chicago after the Fair closes, the gift of the Krupp Gun Company.

SHOE AND LEATHER BUILDING.

Location, southeastern end of grounds, near Forestry, Krupp and Anthropological buildings. Dimensions, 150 x 575 feet. Cost \$100,000.

This building was erected for the Shoe and Leather Industry exhibit. Leather dealers and manufacturers in all parts of the country contributed toward the fund. It was designed by Sandier, an eminent French architect. It contains everything in the way of leather and the products of leather exhibited at the Fair. The most improved machinery used in leather manufacture is shown. The visitor may watch the process from the raw hide to a finished shoe or dainty slipper. Rubber goods are also shown here. The arrangement of the interior is beautiful. The pavilions and show cases are very attractive, forming lines along the aisles of the structure. The ladies will be particularly interested in the magnificent displays made by the leading manufacturers of the world.

JAPANESE HOODEN.

Location, northern end of Wooded Island, opposite Horticultural building, from which it is approached by a bridge, spanning a branch of the lagoon.

The space allotted to the Japanese government for the buildings in this group includes about two acres. The cost of the buildings, including the elaboration of the gardens about them, was \$100,000. These peculiar edifices will be presented to Chicago by the Japanese govern-



A VIEW OF THE HOODEN.

ment at the close of the Fair. One of the buildings is a reproduction of Kin-Kakuji, situated at Kioto, a monastery of the Zen sect. Its name indicates the Golden Pavilion, and the date of the erection of the original runs back to 1397, or nearly one hundred years before the discovery of America. It is surrounded by a garden with ornamental and small islands in the form of tortoises. The pavilion on the water's edge is three stories high, and the decorations are brilliant with gilding and coloring. The second building is a fac-simile of the Hoo-Do or Phenix Hall, a structure which dates back to 1052. It is shaped in a manner designed to represent the fabulous bird which could not be destroyed by fire. Japan was given 40,000 square feet of space on the Wooded Island, and in addition to this 35,000 square feet in the Manufactures building, 4,000 in the Agricultural Building, 2,000 in the Fine Arts building, 750 in the Mines and Mining building, 350 in the Forestry building and 42,000 for her bazaar on the Midway Plaisance.

HUNTERS' CAMP.

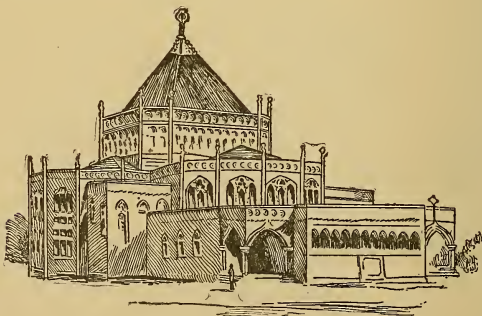
Known also as the "Davy Crockett Cabin." Location, southern end of Wooded Island, opposite Transportation building.

This cabin is half hidden by the scrub trees at the south end of the island, and is nearly in front of the great Mines and Mining building. The hut presents a striking contrast to the stately edifices that loom above it on all sides. It is filled with relics of Davy Crockett, and of hunting and trapper days in Western America.

SUNDAY SCHOOL BUILDING.

Stony Island avenue, between 60th and 61st streets.

This building was constructed by the International Sunday School Association at a cost of \$20,000, for the use of Sunday school children and teachers during the Fair.



SUNDAY SCHOOL BUILDING

PUCK BUILDING.

Between Woman's and Horticultural buildings.

A beautiful little pavilion erected by "Puck," a humorous newspaper of New York. Interesting processes in the manufacture of illuminated newspaper work are shown here.

LOGGING CAMP.

South of Machinery hall.

The combined weight of the logs exhibited is 145,000 pounds, and Michigan log rollers are in attendance to explain the system of log rolling, etc.

FORT DEARBORN.

South of grounds, near Convent of La Rabida.

Old Fort Dearborn, or rather the only building remaining of the original fort, is on view, with as near an exact imitation of its original surroundings as it was possible to obtain. From 1857 to 1889 the old log building stood on the northeast corner of 23rd and State streets, where it was used as a store, the logs having been covered with boards. When in 1889 it was advertised for sale, it was purchased by O. Guthrie, W. Guthrie and Henry E. Weaver. They gave it to the South Park Commissioners. Henry E. Weaver and Mrs. L. B. Shattuck, one of the Board of Lady Managers of the Columbian Commission, were interested in getting the Commission to allot space for the building at the Fair grounds.

When the boards were torn off and the logs taken apart a large number of arrowheads, knives and other relics of the Indians were found, and they are shown in the building. Fort Dearborn was the center around which the original town of Chicago sprang into existence.

ESKIMO VILLAGE.

Extreme northwestern corner of grounds.

Here natives of the Polar regions, living as they do at home, may be seen by visitors. An additional fee is charged.

SPECTATORIUM.

Lake shore, north of Exposition grounds.

This building covers 360,000 square feet, and is said to have cost \$500,000 up to the time of its abandonment. It was intended for the presentation of great spectacles with oratorio and pantomimic features.

NEW ENGLAND CLAM BAKE.

Lake shore, near English building.

The building occupied by the company operating this establishment cost \$30,000. It is an artistic structure, two stories high with a casino roof. The food is cooked in the same way as in New England coast resorts. During the Fair two special refrigerator cars arrive every day with a supply of clams, lobsters and sea fish.

LOWNEY PAVILION.

Front of Peristyle.

One of the most beautiful of the special structures of the Fair. Designed by Atwood. This pavilion was built for the W. H. Lowney Company, and is used for the sale of chocolate.

INDIA TEA HOUSE EXHIBIT.

Lake shore, front of Manufactures building, Kiosk on pier and booth in British section.

The exhibit is a beautiful and costly one, the expenditure on the different booths being \$30,000. Teas are served to visitors.

FRENCH COLONIAL EXHIBIT.

Sections of Tunis and other colonies installed near Lake Michigan, south of Agricultural building. Algiers installed in Agricultural building.

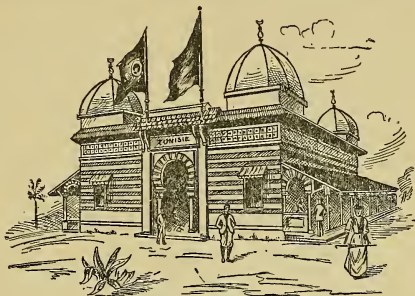
The Tonquin building occupied by the exhibits south of Agricultural hall was originally designed and put together in China, and is the same used at the Paris Exposition of 1889. It was then sold to a French syndicate which has exhibited it in various places. It is constructed in the form of a rectangle, and is covered with all sorts of traditional Chinese hieroglyphics, some of which date back beyond the time of Confucius. The windows are of a beautiful blue stained glass. A portion of the interior is made of walnut, which is carved in picturesque style. This beautiful little structure is a reproduction of the palace of Cochin, China. All the French colonies of Indo-China, Asia, America and Oceanica have their places in this pavilion in a systematic order, which permits the visitor to catch with a single glance of the eye a complete view of the original products of each country. One sees here the silks, the embroidery, the sculptural marble, the incrustations and the bronze of Indo-China, the pit-coal of Tonquin, the rice of Cochin China, the famous collections of the Emperor of Annam, the costumes of India with their brilliant colors, the minerals of New Caledonia—nickel, chrome, cobalt, iron and coal, and the rums and sugars of the West Indies. The Algiers pavilion in the Agricultural building is a court constructed after the plans made by the architect of the Governor General of Algiers. The court, which is an exact reproduction of the interior of the Palace of Hiver, where the Governor General dwells, is square and surrounded by galleries which open into the chambers of the palace. Each face of the court is composed of four arcades supported by pillars of white marble. In this pavilion the products of Algiers are displayed, her fruits, her oils, her shrubbery and her minerals. The total number of exhibitors is 250, and the display is a beautiful one.

PAVILION DE LA TUNISIE.

Colonial French exhibit.

This is the largest of the buildings in the French Colonial exhibit, southern end of grounds, between Agricultural building and Stock ex-

hibit. It has several apartments. The building is of the Moorish style of architecture, very picturesque in appearance with its four glittering domes, its mosque door and its side galleries. The rear room is used for the exhibition of Colonial furniture. In the center is a large square hall furnished by the Bey of Tunis in exact representation of a like apartment in his palace. On either side of the pavilion, the thirsty visitor will find a shed, called "soucks" by the Tunisians, where he may obtain cold drinks and tropical fruits. There are several little booths and stands about the pavilion from which Tunisian, Algerian and Chinese women and children sell oriental trinkets (See "French Colonial exhibit.")



PAVILION OF TUNIS.

MANITOBA EXHIBIT.

Stony Island avenue, outside the grounds.

This is an exposition hall for the display of the products of the north-western territories, and a hotel combined.

COCOA EXHIBIT.

Lake front, near Manufactures building.

Van Houten & Zoon, the manufacturers of cocoa at Weesp, Holland, set apart \$100,000 for their exhibit. Their pavilion is in the style of old Holland architecture of the 15th century, in which is placed an exhibit containing paintings, views, bric-a-brac, etc., illustrative of the Netherlands, and the life and characteristics of the Dutch people. There is also a "Cocoa School" where Dutch maidens, clad in picturesque native attire, make delicious cocoa beverages according to the most approved methods, and serve it to visitors.

GOLDEN DOOR CAFE.

Over central pavilion or Golden Door of Transportation building.

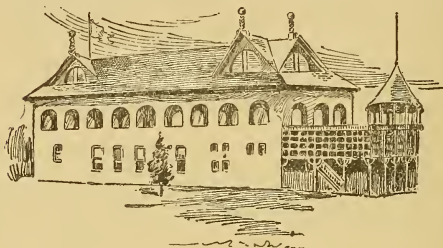
The doorway forms a triumphal arch on the top of which is a space 90 x 100 feet in extent. This space is fitted up as a roof garden and cafe. In the center is a finely spraying fountain, from which lead a number of paths bounded by tropical palms. In every bend and nook are placed small round refreshment tables, such as are found in the retreats of Paris. Accommodation is provided for between 250 and 300 guests be-

neath a great awning which shields the garden from the sun's rays. The cafe is reached by eight elevators operated in the octagonal shaft piercing the center of the building.

GREAT WHITE HORSE INN.

South of Machinery Hall, near southwest corner of park.

Chief object of the restaurant was to have something typical of the old English tavern. Over the main entrance is placed the statue of a white horse cast from a model made by Leopold Bonet. The interior features are slightly modified from the original. The cooking strictly



GREAT WHITE HORSE INN.

English. On the first floor is a general restaurant for the benefit of the public. On the second floor the management caters to the finest trade, and that portion of the Inn is conducted somewhat after the style of

the best English clubs. This Inn is also headquarters for Pickwick clubs, both in this country and in Europe. The rooms are furnished with stationery and a stenographer for the use of guests, leading periodicals of Europe and America are kept on file.

JAPANESE TEA HOUSES.

Two airy structures near Stone bridge by Brazilian Government House.

The Japanese make a ceremony of their tea drinking, and the smaller of the two summer houses is fitted up elaborately with all the paraphernalia demanded by custom. The larger of the two occupies a space about 20x20; the smaller, scarcely larger than a good sized cabinet in a boudoir—occupying only 132 square feet. The decoration is most elaborate, especially in the carvings. It took 600 men over two months to make the structures, and every piece in them, carving, joinery and carpentering, is hand work. After the arrival of the pieces a month was required, and 100 men employed putting them together. Cost of the building \$8,500.

MODEL HOSPITAL.

Lawn near Womans' building.

This hospital is conducted as a Homeopathic Institution. It is an exhibit, and is also used for practical purposes. Cost \$20,000.

MERCHANT TAILORS' BUILDING.

Near Fisheries building.

A structure erected by Merchant Tailors' Association. It is 55 feet square with a portico, and is worthy of a visit.

SERVICE BUILDING.

Rear of Choral Hall.

Here the minor offices of the Exposition, the Bureau of Admissions and Collections, the Bureau of Public Comfort, etc., are located.

BUREAU OF PUBLIC COMFORT.

There is maintained in the Exposition for the benefit of visitors a department known as the Bureau of Public Comfort. This bureau is organized for the purpose of contributing to the convenience and comfort of visitors within the exposition grounds. There are several branches located throughout the grounds, but the principal offices may be found in the Casino and Service buildings. This bureau will give you information in relation to rooms, price of hotel fare, private boarding house rates, etc., and affords meeting places, resting places, etc. The main object of the bureau is to provide against any serious inconvenience to strangers, and no visitor need hesitate about making such inquiry as may be necessary. If you are in doubt as to location consult the Columbian Guards. You are entitled to a civil answer and to such information as you may require.

COLD STORAGE WAREHOUSE.

Near western boundary, north of Transportation exhibit.

This building is used for the manufacture of ice and the safe storage of perishable food. It is open to visitors.

MOVABLE SIDEWALK.

Casino Pier.

A movable sidewalk extends from the peristyle to the end of the steamboat pier. It is 4,500 feet in length. It is designed principally to carry steamboat passengers to the shore. Fare 5 cents.

POLICE STATION.

East side of Lake avenue, north of 53rd street

This is a model police office, erected with special reference to the World's Fair. It includes quarters for patrol wagon, ambulance, and a full force of policemen.

GEYSER EXHIBIT.

In California building.

Sonoma County, Cal., sends a representation of the Geysers, one of the great natural curiosities of the State. The model is 32 feet long, 28 feet wide, and 18 feet high. One of the great spouting caldrons of steam

is represented by real rock and imitation staff, while a background is painted to represent the most picturesque view of the canon, from which scores of Geysers arise. Artificial lights in various colors reproduce the peculiar play of color seen in the gorge. The semblance of the hot springs is made by the use of steam pipes. In the foreground is placed a huge allegorical figure of "The Demon of the Geysers," modeled by Rupert Schmid.

WOMAN'S CORN KITCHEN.

In Illinois building.

In this kitchen is illustrated the many palatable and delicious forms the great staple of the country can be made to take on in the hands of a good cook. Careful inquiry into the subject develops the fact that there are more than 100 different methods of preparing corn for the table.

MONTANA FOUNTAIN.

West vestibule Womans' building.

It consists of a base of granite 3 x 4 feet, 6 inches high. On this base are arranged many valuable and beautiful ores, specimens of quartz, crystals, etc. The capital is composed of small pieces of rose quartz, and on this is placed a silver shell lined with gold, 27 inches across the widest part. A vine and flowers of silver, the flowers colored by electric process to match the natural ore, starts from the base and winds around the column.

SILVER BUILDING.

Gallery of Horticultural building.

A silversmith of Monterey, Mexico, exhibits an exact reproduction in silver of the Horticultural building. It is eight feet wide, contains a quantity of silver valued as bullion at \$10,000, and is valued at \$20,000.

ELECTRIC BUOYS.

To be seen along lake shore for a distance of seven miles during progress of the Exposition.

This forms a feature of the Government exhibit, and is in charge of Captain W. S. Schley, U. S. N. These lights are supplied from a power station erected at one end of the line. The exhibit is in the nature of an experiment and cost about \$25,000.

MUMMIES.

Anthropological building.

A great collection of mummies may be seen here. They were gathered mostly in Peru.

ILLINOIS AQUARIA.

In Illinois building.

A magnificent display is made by the Illinois Fish Commission in the Illinois State building.

GRANT RELICS.

Illinois building and Government building.

There are two displays of relics or mementoes of the late Gen. Grant exhibited. The first is contained in the Illinois building, and includes numerous articles which once belonged to the famous general; the second is in the government building, and includes the presents which he received during his celebrated trip around the world, and which afterward were turned over to William K. Vanderbilt in payment of a debt, growing out of the failure of his son.

LINCOLN RELICS.

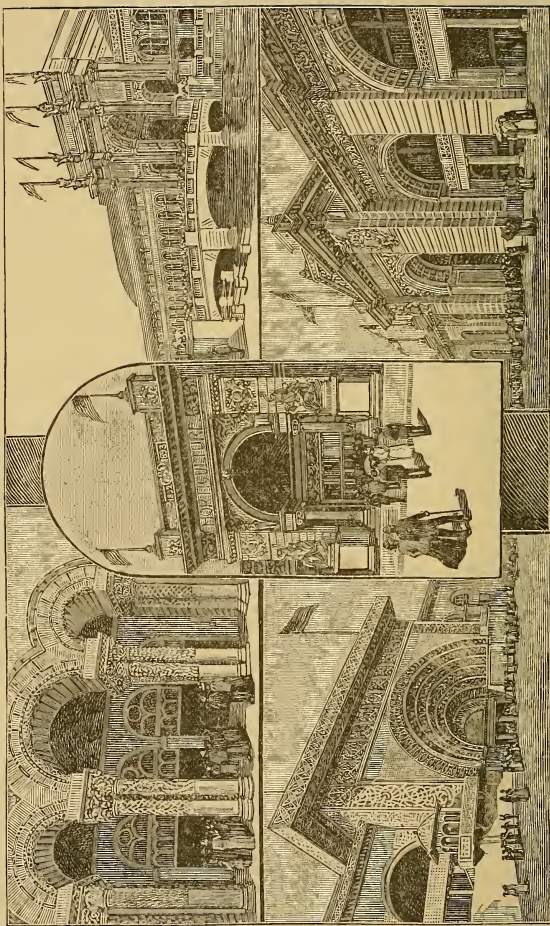
In Illinois building.

A great collection of Lincoln relics may be found in the historical department of the Illinois building. Many of these were collected in his old home at Springfield.

LIBERTY BELL.

Pennsylvania building.

This historic bell was brought from Philadelphia to Chicago with great ceremony at the opening of the Fair. It is the bell that rang out the tidings of liberty from Independence Hall on July 4, 1776. It weighs 2,080 pounds. Was originally hung in 1752. The break in its side occurred on July 8, 1835, while tolling for the death of Chief Justice Marshall. It attracts many visitors to the Pennsylvania building.



Fisheries.

Transportation.

Horticultural.

ENTRANCES TO MAIN BUILDINGS.

Manufactures.

Mines.

Foreign Headquarters.



NINETEEN FOREIGN GOVERNMENTS are represented by beautiful buildings or headquarters in the Columbian Exposition. The foreign group is located east of the North Pond on the shore of Lake Michigan, between the State group and the north inlet and Naval pier. Beginning at the southern end the first building is that of Great Britain, known as Victoria house. Passing toward the north the visitor will come upon the Canadian, the New South Wales, the Haytian, the Spanish, the East Indian, the Siamese, the German, the Austrian, the Norwegian, the Cingalese, the French, in the order named. These structures are all costly and beautiful. While not exhibit buildings in the strict sense of the word, they are all filled, nevertheless, with rare and beautiful things, which may be examined by visitors.

FOREIGN HEADQUARTERS.**AUSTRIAN BUILDING.**

Foreign group.

Austria, in addition to her building on the lake shore, has a beautiful pavilion on Columbia avenue in the Manufactures building, and also an exhibit on Midway Plaisance. In her headquarters there are some very attractive exhibits.

BRAZILIAN BUILDING.

Foreign group.

One of the handsomest buildings among those of foreign nations. Brazil is represented in all departments. In one of the court yards of the Brazilian building is erected a pyramid showing the gold extracted from mines from 1720 to 1810, amounting to 41 tons.

CANADIAN BUILDING.

Foreign group.

This is a building of the pavilion style, surrounded by a balcony. A dome rises from the front center. It is used almost exclusively as a headquarters.

CEYLON BUILDING.

Foreign group.

This building is located between those of France and Germany. It was erected by native Cingalese workmen, and contains many beautiful exhibits. The building is one story with a pointed tower rising from the center. The exterior workmanship is very attractive.

COSTA RICA BUILDING

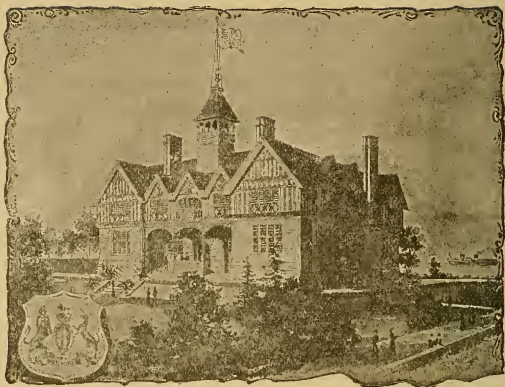
Foreign group.

This building is in the form of an Aztec temple. It stands on the east shore of the North Pond. It is worthy of a visit.

ENGLISH BUILDING.

Foreign group — Known popularly as "Victoria House."

English headquarters at the Exposition. One-fourth of the English government grant was expended in the erection and equipment of the British headquarters. It is named in honor of the English Sovereign, and is a graceful acquisition to the graceful architecture of the grounds. It is, however, a modern house, and in its construction terra cotta and red brick are largely used. The upper portion is of half timber construction with overhanging and projecting gables. The plan forms three sides of a quadrangle, with the open side next the lake enclosed by a raised terrace with balustrade. The interior arrangements are costly and beautiful.



VICTORIA HOUSE. (BRITISH BUILDING.)

FRENCH BUILDING.

Foreign group.

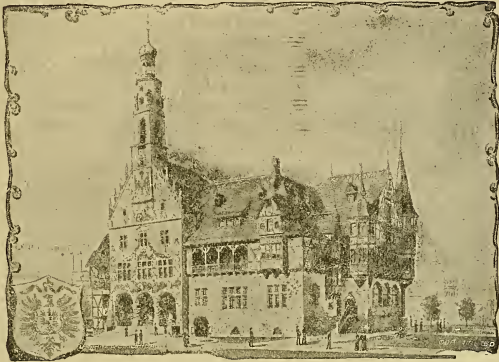
This building stands close to those of Germany and Ceylon. It covers a triangular piece of ground, 250 x 175 feet, is built in the style of the renaissance, and is but one story high, with two pavilions, separated in front by a broad court yard, and connected in the rear by curved open colonnades, forming a promenade gallery. The "City of Paris" is a part of the French building. This exhibit is separate and distinct from the exhibit of the Government of France. There are forty views of Paris shown here, all the works of master artists, arranged under the Ionic porticoes which connect the French Government exhibit with that of Paris. They show the principal points of interest in the capital of France. The Ionic portico forms three sides of an atrium, and in the open space a garden is laid out by the chief landscape gardner of the City of Paris. The church of Notre Dame, the great boulevards, the Tuileries, the Ville de Paris, or City Hall, the pantheon, and the Place de la Concorde are among the views shown. Aside from these statistical matters with relation to the City of Paris are very numerous. In the French pavilion proper, there are beautiful specimens of fine art work, architecture, etc.

GERMAN BUILDING.

Facing lake front northeast of Government building.

The architectural design is a transition from the renaissance to the Columbian period, embodying in the whole a composite of the German school of today. It has a peaked roof surmounted by a clock tower on each corner, in which are heroic figures representing the industries of the empire. See "German Chimes." The exterior is attractive. The roof is painted in imitation of many colored tiles, and the outer walls are decorated after the manner of the old German houses, with the imperial

eagles and allegorical figures. At three different corners of the structure are three lesser towers, in which are hung three bells, which were presented to the Commission by the ten year old Crown prince of Germany. The interior of the building is no less attractive than the exterior. Here may be seen exhibits of the printer's art, church goods, historical ornaments and the offices of the German commission. The main room is fitted up



GERMAN BUILDING.

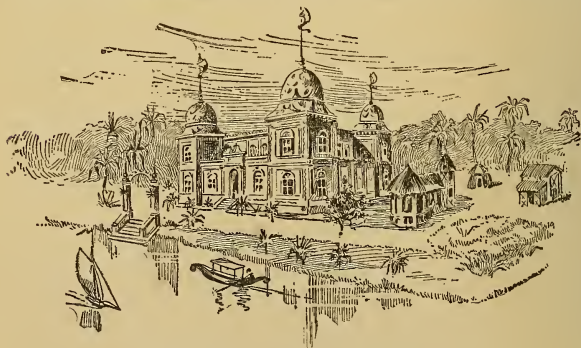
as a library, and the books displayed exhibit many beautiful styles in binding. Adjoining the library is a large room decorated in imitation of an old castle hall. Here are collected many valuable relics. The room of the commission is beautifully furnished and contains many articles worth seeing. A gilt clock ten feet high is among the number. The design is after one of the spires of the Strasburg Cathedral. The contribution made by the Emperor of Germany consisting of historical jewels, relics, etc., are exhibited here. A complete list of them is given: Golden goblet, enameled with jewels; dedicated to His Majesty Emperor William II. Among the articles dedicated to His Majesty Emperor William I will be found a medal of the Royal Academy of Arts; congratulatory address of the city of Berlin on the occasion of His Majesty's return from the war of 1866; addresses of the province of Silesia, city of Munich, on the occasion of their majesties' golden wedding of 1879; congratulatory addresses of the city of Cologne, cities of Silesia, women of Cologne, subjects of the Empire on the occasion of His Majesty's ninetyeth birthday. Articles dedicated to His Majesty Emperor Frederick III, congratulatory addresses of the province of Saxony, city of Nuremburg and city of Berlin, on the occasion of their majesties' silver wedding in 1833. Silver bowl presented by the nobility of Schleswig-Holstein to his royal highness Prince Henry of Prussia, on the occasion of his wedding. Gifts of honor and addresses to his highness, Prince Bismarck, silver table service, shield of honor (silver); bowl dedicated by German students,

copper tankard, patents of honorary citizenship to the cities of Berlin, Bremen, Cologne, Dresden, Drulsberg, Hamburg, Hanan and Lauenberg. Gifts of honor and addresses to General Count Von Moltke, field marshal staff, patents of honorary citizenship of the cities of Hamburg, Munich and Mersburg. Shrine of addresses, ebony and silver, shield of honor, votive tablet. Prizes of honor awarded by His Majesty the Emperor of Germany for army, hunting, races and regattas, silver ships and goblets, bust of His Majesty Emperor William II (silver), silver bowl (embossed), silver clock, silver cup with socle, enameled and gilded; silver dollar platter, silver dollar cup. Silver table service in the shape of a sleigh, enameled; silver goblet, shield of honor, cassette, ebony with silver; enameled silver table service, shells and alabaster; bronze group, "The Daily Press," glass goblet, polished; stone vase, set in bronze; portraits of their Imperial Majesties the Emperor and Empress of Germany, bronze with frame of gold bronze. Galvano-plastic imitations of old German goldsmith work, mostly from the silverware property of the city of Luneburg, at present in the Musrum of Industrial Art, Berlin; cups, cans and basins of the fifteenth and sixteenth centuries. In the room of Gabriel Seidl are exhibited a red marble vase, rich bronze mountings; reliquarium, ebony, with lapislazuli, enameled with silver work; figures of St. George, gilded bronze; table service: cassette, ebony with silver; silver globe, stag clock, scenting bottle, cup in the shape of a thistle, silver; wine pitcher, aquarium, glass and silver; crucifix, silver and crystal. Property of the Emperor of Germany, exhibited as a part of the exhibition of Baden: Wrought iron screen for stove, enameled; Schwarzwald clock. Property of His Royal Highness the Hereditary Grand Duke Frederick of Baden: Grand silver table service, small table service, chandelier, and case for reception of documents, a gilded silver dish, silver cup, clock, fans, cassette, carved in wood.

GUATEMALIAN BUILDING.

Foreign group.

One of the handsomest buildings among those of foreign nations. It



GUATEMALIAN REPUBLIC BUILDING.

occupies a beautiful position on the east shore of the North Pond. Its architectural style is attractive, and it contains exhibits worth seeing.

HAYTIAN BUILDING.

Foreign group.

One of the prettiest structures in the foreign section. Pavilion shaped. Cost \$20,000. It is filled with curiosities and beautiful things.

NEW SOUTH WALES BUILDING.

Foreign group.

This is a square structure surrounded by a Grecian colonnade, with central dome. It is one of the most attractive of the foreign structures, though one of the smallest. New South Wales is represented in a splendid manner in every department of the Exposition.

NICARAGUA BUILDING.

Foreign group.

This building is located south of the Guatemalian structure, east of the North Pond. It is an attractive little building and contains many curiosities.

NORWEGIAN BUILDING.

Foreign group.

Erected by the State government of Norway, independent of the Swedish building; one of the most beautiful buildings in the foreign group. Style of architecture purely Norse.

SWEDISH BUILDING.

Foreign group.

The building was made to conform to the space that it might be utilized to the utmost. A hexagon was inscribed at the center of the space, and here the main hall was located. In the three corners are rooms of considerable size. Galleries run around the building. The main hall is 65 feet across, and the pitch of the cupola, which rises above it, is 70, feet, and above the cupola is a spire. The Swedish flag is unfurled from the flagstaff above the spire 150 feet from the ground. The entire area of the floor is 11,000 square feet. The building was constructed in Sweden, where it was contemporarily put together. Afterwards it was taken apart and brought to Chicago. Its cost was about \$40,000. The design of the building is partly the product of the architect's personal taste and fancy, but in working out the drawings he has, to a great extent, allowed himself to be guided by the style of Swedish churches and gentlemen's houses of the sixteenth and seventeenth centuries. As far as possible the characteristics of the old Swedish architecture have been retained. The lower part of the front wall of the building forms an exhibit of its own, consisting of modern brick, terra cotta and cement work, from the most prominent manufacturers of Sweden. The remainder of the building is entirely of wood, all the work being done by the Eskelstuna Iraforadlingsaktiebolag in Sweden. Following the old Swedish fashion, the whole of the roof and walls are covered with shingles. The

outside of the woodwork is impregnated with a preserving liquid to prevent decay. The inside of the pavilion is painted in light colors and richly decorated with bunting, coats of arms and crests. A fine exhibit of the world-famed Swedish iron ore is made. A display of the manufactured products of iron, China goods, and glass products are well represented in the pavilion. There is also a liberal space for gold and silver ware, and wood pulp products. A further attraction is an excellent representation of a genuine Swedish home with beautiful suites of furniture and highly artistic drapery. Exactly opposite the main entrance of the building is a large picture of the capital of Sweden, "The Venice of the North," with its famous royal castle. Wax figures stand in front of this picture dressed in the picturesque garb of the Swedes, and to one side is a panorama of Swedish landscape, while the other side is occupied by a Swedish peasant's cottage. In the outdoor sports exhibit are skates, snow shoes, sleighs, canoes and yachts. A carefully executed bust of Gustavus Adolphus II has also been placed in this room. In the galleries are exhibits illustrative of the school system, which are admittedly of the first rank. Embroideries and needlework displays will attract lady visitors who will also be pleased with the Swedish women's work in the Woman's building, under the patronage of Her Majesty the Queen of Sweden and Norway. The office of the chief Swedish commissioner, Arthur Leffler, is at the north end of the Swedish building.

SIAM BUILDING.

Foreign group.

Location, west of German building. A beautiful and a novel structure. Well worthy of a visit.

SPANISH BUILDING.

Foreign group.

An imitation of the style of architecture of the time of Columbus. A square building of solid frame with corner tower. Has somewhat the appearance of a convent. Is filled with treasures of art, relics, etc.

TURKISH BUILDING.

Foreign group.

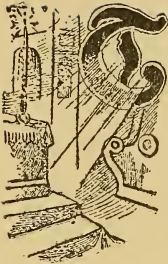
This is one of the most attractive of the foreign headquarters. Turkey is well represented in every department of the exposition.

VENEZUELAN BUILDING.

Foreign group.

A one-story edifice of white marble, in the Græco-Roman style, surrounded by gardens, containing rare and beautiful plants and orchids.

State Headquarters and Displays.



THE BUILDINGS ERECTED by the States of the American Union are all attractive. Many of them have been erected at great cost. Some of them, including the buildings of the States of Illinois, California, Pennsylvania and New York, are deserving of rank among the great buildings of the Exposition. No visitor should leave Chicago without taking a trip through these beautiful buildings. The ladies of the several States have contributed in a very great measure toward the decoration of the interiors,

toward the collection of exhibits and toward the arrangement of the displays. The State buildings, or headquarters, are all grouped around the lagoon and Art galleries in the northern portion of the grounds. The New England States are grouped on the lake shore. The buildings of the southern States are grouped toward the center of the State colony. The buildings of the western States run from the Fifty-seventh street entrance and form a semi-circle around the northern extremity of the grounds. It would be impossible to give a list of exhibits in all these various buildings. In some cases mention is made of particular displays. The compiler must be content with repeating the advice that visitors do not overlook these structures when visiting the Exposition.

STATE HEADQUARTERS AND DISPLAYS.

ARKANSAS BUILDING.

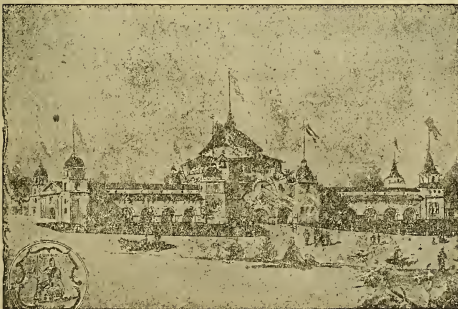
Fifty-seventh street entrance. First avenue to left.

This structure has an elliptical entrance from a large circular veranda, which runs the width of the building on the first floor. The object of Mrs. Frank Douglas, the designer, and to whom belongs the credit of promoting the building enterprise, was to carry out as far as possible, a French "rococco" style of architecture, as Arkansas was originally settled by the French. In this the lady has been surprisingly successful. The interior is tinted and decorated, and all ornamental staff work has been brought out in gold. The flooring in the assembly room is of native woods—hard wood and yellow pine. Here may be seen a mantel of Arkansas white onyx, while columns and vases of onyx and marble are placed in various parts of the building. One of the most interesting features, from an artistic standpoint, is the fountain of Hot Springs crystals in the rotunda. This was donated by the ladies of Hot Springs, who raised \$1,000 for the purpose. It has a basin of 10 feet in diameter, and is illuminated by electricity. The interior is decorated bountifully and beautifully with the choicest products of Arkansas, flowers, marble busts and statuary, paintings and minerals.

CALIFORNIA BUILDING.

Fifty-ninth street entrance, immediately to the left.

This structure is one of the most attractive and unique on the grounds. It is characteristic of the Golden State, and particularly representative of the old Spanish days before California became a part of the American Union. The building is a composite structure in style representing both



CALIFORNIA BUILDING.

the old Adobe mission, with enough Moorish in its architecture to relieve the somewhat sombre effect. There is a charming simplicity of details throughout. The visitor sees from the outside a clear story with a great flat central dome as the crowning feature and the roof garden to

heighten the semi-tropical effect. From the ground to the eaves is 50 feet, and to the highest point of the roof proper, 65 feet, while the dome has an elevation of 80 feet. The portions of the roof not devoted to the gar-

den are closely copied from the quaint adobe buildings of the early Spanish settlements, with genuine earthenware tiles, deep red in color, semi-cylindrical and overlapping. The dome and middle portion are tiled with iron plates, curled and shaped like the original roofing. The material of the walls is wood, staff covered, in imitation of the yellowish Adobe of the old age. On the four corners and flanking the dome are towers designed after the Mission belfrey, and in them are swung some of the old Spanish bells that have outlived the Pades and their crumbling churches. The interior carries a gallery giving an area equal to two-thirds of the ground floor. This is set apart for offices, which are grouped so as to command a clear view of the main floor. The ground plan is one vast exhibition hall in which is displayed the products which have made California famous. Total floor space 100,000 square feet, of which the gallery affords 40,000, the extreme measurements of the building being 600 x 110 feet main width. Cost of the building \$75,000.

COLORADO BUILDING.

Fifty-ninth street entrance. Take first avenue to left.

A granite and marble palace. The Colorado Marble and Mining Company contributed the material for the building. The people of Colorado were early in the field and in addition to the production of a beautiful building they have filled it with specimens of the mineral, agricultural and the industrial products of the State in great abundance.



COLORADO BUILDING.

CONNECTICUT BUILDING.

Fifty-seventh street entrance. Lake shore, third building to your right.

This handsome structure faces the lake. Like the other buildings of the New England group it is colonial in style. Cost \$9,870, and built entirely of Connecticut material. The interior is finished after the usual headquarters and club fashion, and contains many beautiful and useful things as well as relics and art treasures.

DELAWARE BUILDING.

Fifty-seventh street entrance. Third avenue to left.

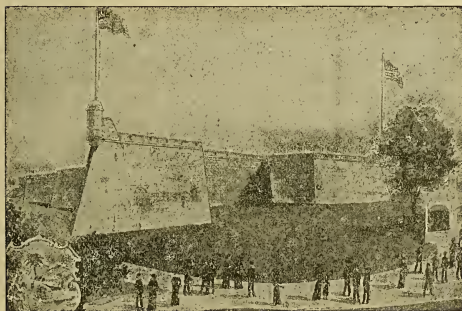
Dimensions 58 x 60 feet; cost, \$7,500. Built by private subscription

of citizens of Delaware. Constructed wholly of native woods and ma-



DELAWARE BUILDING.

grounds, to the left of entrance marked in route on map. Modeled after old Fort Marion, one of the most picturesque as well as the oldest structure in America, and an interesting relic of Spanish conquest in the New



FLORIDA BUILDING.

IDAHO BUILDING.

Fifty-seventh street entrance. Second avenue to left.

This is a colonial building with balconies; rather a novel structure. The entrance is from grade level and through a large arch. The visitor should not overlook this structure. The Mica Hall in the interior is something in itself extremely novel and wonderful. Mica for practical use is found in but one other state in the Union—North Carolina. Idaho has the finest mica in the world, and sheets 12 x 20 inches are taken out of the McConnell mine in Latah county, that are almost as clear as glass. The owners of this mine donated \$3,000 worth of mica for the decoration of the hall. The windows and panels in the doors are made of mica, and the

materials. Principal feature, a room fitted up in colonial style with hangings, pictures and furniture, all in representation of colonial days.

FLORIDA BUILDING.

Fifty-seventh street entrance. Second avenue to left.

Location, extreme northwestern part of the grounds, to the left of entrance marked in route on map. Modeled after old Fort Marion, one of the most picturesque as well as the oldest structure in America, and an interesting relic of Spanish conquest in the New World. The form of the building renders it peculiarly well adapted for the display of Florida's varied resources, the moat and rampart affording an opportunity for a series of sunken and hanging gardens of remarkable interest. Cost of building and Florida exhibit, \$100,000.

wainscoting and other woodwork is covered with the same material. This hall runs transversely through the second story of the building, and at each end opens out onto a broad veranda. In addition to the mica hall, the interior of the building is made interesting by the display of the beautiful specimens from the agate fields. Sapphires, onyx, gold and other minerals are displayed in abundance.

ILLINOIS BUILDING.

Fifty-ninth street entrance, left hand side.

This is the greatest State building of the group, and ranks among the main buildings of the Exposition. It occupies one of the most favored spots on the grounds, where to the south a view is afforded the visitor of nearly one mile over the beautiful lagoon, the wooded island and the great buildings of the Exposition in perspective. Cost of building \$250,000. Height with its dome 200 feet. Grand entrance faces the waterway. The



ILLINOIS BUILDING.

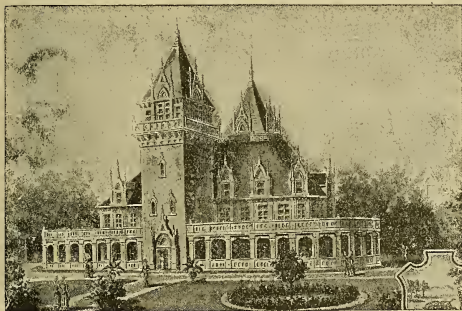
structure is placed on a terrace four feet high, and in front of the entrances there are stone terraces with railings and sub-structure. The main features are the terraces north and south, the south more important of the two, as from this point may be seen a panorama of nearly all of the great

main buildings, as well as of the beautiful waterway and the Japanese buildings on the wooded island. The building is embellished with fine carving and statuary, the material being cast blocks of improved composition. To some extent it is modeled after the State Capitol of Illinois at Springfield. Its dome has been somewhat severely criticised because of its want of proportion, but this, however, is due to the fact that it is out of proportion not to the Illinois building itself, so much as to the great domes of the main buildings. The building is splendidly lighted and ventilated. Inside this building may be found exhibits of the peculiar products, industries and arts of Illinois. There is a great display of native woods in the pavilion structures; a magnificent grotto, topographical, geographical and educational exhibits. The building is open to all at all hours. The memorial hall and school are worthy of a visit. Fountains and flowers decorate the adjacent grounds, and the allegorical statuary of the building is particularly worthy of notice.

INDIANA BUILDING.

Fifty-ninth street entrance. First avenue to left.

This structure cost \$25,000, is built of Indiana material exclusively, and contains about 6,000 square feet of floor space. The outside walls are



INDIANA BUILDING.

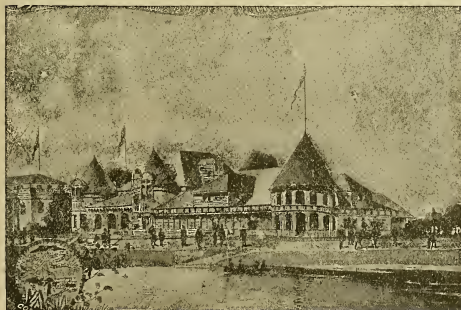
of stone, pressed brick and terra cotta; the roof of tile and iron. Inside finish highly ornamental, of plate, beveled and looking glass, hardwood and encaustic tile. The building serves the purposes of displaying in its construction the building material of Indiana, as an exhibit of In-

diana's products, and a club house for the residents of the State and their guests at the Exposition. It has ladies' and gentlemen's rooms, lavatories, baggage rooms, dining and lunch rooms, etc.

IOWA BUILDING.

First avenue to your left. Extreme northeastern corner of grounds, lake shore.

The main building is directly in the rear of the original Jackson Park pavilion. It has a frontage on the Esplanade of 200 feet, while, with the pavilion, which is used as the "Corn Palace" it has a lake front spread of 250 feet. The main building is two stories high and 180x60 feet. The Ex-



IOWA BUILDING.

hibition Hall is 123 x77 ft. and its ceiling 20 feet in the clear. Immense galleries are constructed to accommodate thousands of people. The decoration of the Corn Palace is one of the most unique features to be found in the state group. The exhibit is made in the form of a miniature model of

the Iowa State Capitol building, is constructed of a framework of steel with porticos, columns and a lavish use of glass, with compartments for the reception of samples of grain and seeds grown and contributed by the farmers of Iowa. The Corn Palace, as has been said, is the old Jackson Park pavilion, remodeled and to some extent, enlarged. The main hall is decorated in all sorts of colors and with fantastic figures composed of Iowa grains, grasses and minerals. Entering the main hall the visitor sees a magnificent dome hung with corn of every color. On the walls of the room are bas-reliefs of agricultural figures done in grains and grasses. There are also a number of supporting columns covered with grains. There is more of the unique and the curious than of the æsthetic and the artistic to be witnessed within this hall. As an evidence of what may be accomplished in a decorative way by the use of such material, the exhibit is certainly a wonderful one. The designer, however, has at times overreached himself in attempts to produce impossible figures. At any rate, the Iowa Corn Palace will attract an extraordinary amount of attention and not a little admiration even from the most critical visitors.

KANSAS BULD'NG.

Fifty-seventh street entrance. First avenue to left.

The building is cruciform in design, two stories high, and cost \$30,000, constructed entirely of Kansas material. It has a floor area of 13,935 square feet. The building is 132 feet from point to point each way, surmounted by an oblong glass dome. It is handsome as regards its interior and exterior. It contains an elegant reception room for women. The main front entrance is through a sixteen-foot arch.



KANSAS BUILDING.

KENTUCKY BU'LD'NG.

Fifty-seventh street entrance. First avenue to left.

This is a typical representation of a Southern Colonial mansion, one of the distinctive features of which is great pillared porches or verandas. Exclusive of these porches the building measures 75x90 feet. It is finished elegantly, and contains the usual accessories of a club house. One of the features of the Kentucky building is a magnificent display of its peculiar liquid product. The citizens of Kentucky con-

tributed largely and wisely toward making their State building creditable and attractive.

MAINE BUILDING.



KENTUCKY BUILDING.

Fifty-seventh street entrance. Third avenue to your left.

The material in this building, which is of the Colonial style, was furnished exclusively by the State of Maine. Cost of the structure, \$10,000. It is fitted up principally as a club house and State headquarters, while it contains many relics,

curiosities and historic treasures worthy of the attention of the general visitor.

MARYLAND BUILDING.

Fifty-seventh street entrance. Third avenue to your left.

It is a structure on the Colonial style of architecture, including a center building of two stories, with a wing on each side, of the same height. The wings, and a portion of the first floor of the main building are used as exhibition halls. The first floor of the main building contains reading rooms and rooms for ladies. The second floor is similarly arranged for the use of men. Cost \$35,000.

MASSACHUSETTS BUILDING.

Fifty-seventh street entrance. Sixth building to your left.

This structure is modeled after the Hancock house, for many years a familiar landmark on Beacon street, Boston. The building is constructed of Massachusetts



MASSACHUSETTS BUILDING.

granite. An ancient fore-court, enclosed with a fence, is filled with the most noted flowers of the Bay State. In many respects this reproduction of John Hancock's residence is considered to be one of the most artistic buildings in the north end of the grounds. It is strictly colonial in style. Inside may be seen oil portraits of the men whose names are associated with the history of the oldest colony and State of the Union. Beginning in 1623 the series of portraits of famous men continues up to recent years. Those of John Endicott and Robert Winthrop occupy conspicuous places. Among those which will attract most attention are the portraits of Wendell Phillips, Thomas Adams, Daniel Webster and Charles Sumner. Besides the portraits the building contains many notable works of art, relics and curiosities, particularly of the Colonial and Revolutionary period.

MISSOURI BUILDING.

Fifty-seventh street entrance. Third building to your left.

Dimensions 90x110 feet. The main portion rises to a height of 60 feet and is surmounted by a tower 140 feet high. Cost \$40,000. The building is graceful in outline and handsome in proportions. Style of architecture, Spanish renaissance, somewhat modified to give the most harmonious effect. All the material used in the building is strictly the product of that State. On the first floor is a large rotunda, floored with

mosiac tiling. Leading from this are the offices of the Commissioners and State and City bureaus of information. On the second floor are parlors, reception rooms, lavatories reading rooms, etc. The rooms are arranged with folding doors, so that they can all be thrown into one, making

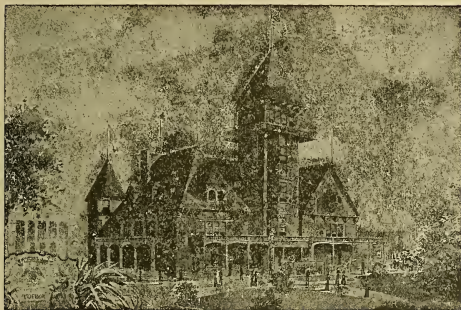


MISSOURI BUILDING.

an auditorium which will seat 2,500 people. The women of the State of Missouri provided the furniture of this building, and Missouri artists decorated it. No State in the Union has succeeded in making a more tasteful showing or a more instructive one. It is filled with works of art, specimens of Missouri's products, relics, curiosities, maps, charts, educational exhibits, etc. The great cities of Missouri have vied with each other in an unselfish effort to the making of this club house one of the most beautiful of the State group.

MICHIGAN BUILDING.

Fifty-seventh street entrance. Take first avenue to right.



MICHIGAN BUILDING.

This structure represents an outlay of about \$50,000. Dimensions 100x140 feet. Constructed wholly of Michigan material. It is finished elaborately and contains many exhibits worthy of attention. On the second floor are two large exhibition halls, where the visitor may

find Michigan relics, native curiosities, and an assembly room. In other respects it is provided with all the modern conveniences and accessories of a great club house.

MINNESOTA BUILDING.

Fifty-seventh street entrance. Second building to your left.

Dimensions 67x79 feet; style of architecture Italian renaissance. Framework of wood covered with staff. Entrance through a portico

having rusticated dome columns, and over the entablature the name, "Minnesota," on a raised panel. At the extremities of the uncovered platforms at either side of the portico, are statues on square pedestals representing the original owners of the country and early settlers of



MINNESOTA BUILDING.

the State, the Indian on one side and the pioneer lumberman, with his axe and rifle, on the other. Shields, coats of arms, etc., after the ornamentation. The interior hall is 18 feet high. Cost about \$25,000.

MONTANA BUILDING.

Fifty-seventh street entrance. First avenue to left.

It is constructed for the purpose of a club house and State headquarters, but is well filled with curious and costly specimens of the wonderful mining industries of the state. The visitor, however, to see the Montana exhibit in its glory, must not fail to witness the display made in the Mines and Mining building, where a solid life-sized statue of a beautiful woman in silver is exhibited among other curios and costly things. Over thirty-five tons of minerals are exhibited.

NEBRASKA BUILDING.

Fifty-seventh street entrance. First building to your left.

Dimensions, 60 x 100 feet; two stories high; style of architecture classical, of the Corinthian order; cost \$15,000. One of its features is a magnificent double staircase nine feet wide, which leads from the exhibit room to the second floor. The building is designed as the general headquarters for Nebraska people and their friends, while at the same time it contains interesting exhibits from the State not classified in the general buildings.



NEBRASKA BUILDING.

NEW HAMPSHIRE BUILDING.

Fifty-seventh street entrance. Lake shore, second building to your left.

This is also of the colonial style, presenting a beautiful exterior, and is finished in the highest style, with all the modern conveniences and accessories of a club house.

NEW JERSEY BUILDING.

Fifty-seventh street entrance. Third building to your left.

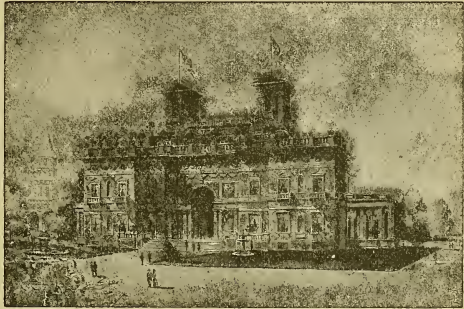
This is a reproduction of Washington's headquarters at Morristown; Dimensions 40 x 60 feet, two stories high, with a 16 x 20 foot wing. Cost, \$15,000. The building is colonial in style, rather plain, but is filled with relics of revolutionary days, and with exhibits of New Jersey products and industries. It is ornamented in the interior with beautiful photographic views of New Jersey's celebrated seaside resorts.

NEW YORK BUILDING.

Fifty-seventh street entrance. Fifth building to your left.

A representation, slightly modified, of the old Van Rensselaer residence, which for so long a time was one of the most familiar land marks of New York City. The reproduction of the architecture of this old building brings back one of the most interesting periods of our national history, when the now great commercial and financial metropolis of the United States was only a struggling ambitious seaport. This building has innumerable attractions for visitors. Its dimensions are 90 feet wide by 200 feet long, and three stories high. Inclusive of donated material and decoration, the structure represents an expenditure of more than \$150,000. One of its features are three columns of specimens of native wood supporting the roof. These columns were gathered in the Adirondack mountains.

Each pillar consists of the trunks of 3 trees twisted into a symmetrical spiral column. One column is composed of a 12-in. balsam, one 20-in. black spruce and one 12-in. tamarack. Another is composed of a 12-in. red birch, a 20-inch white birch and a 12-in. black birch, and the



NEW YORK BUILDING.

third is made of a 12-inch black cherry, a 20-inch sugar maple and a 12-inch yellow birch. Statues of Christopher Columbus, Henry Hudson and busts of George Clinton, the first governor, and Roswell P. Flower, the present governor of the State of New York, occupy niches in front of the building. Among the curiosities is an ancient picture of Hendrick Hudson. The building is well supplied with historical relics. Among them are Washington relics, autographs of all the presidents, autographs of the signers of the Declaration of Independence and famous men of the Revolutionary War; portraits of famous citizens of New York, including those of all the governors; model of Fulton's steamboat and many other relics dating back to revolutionary times. The New York building is magnificently decorated; specimens of the highest art in painting and sculpture are to be found on all sides, while every convenience is at hand for those who visit it as a place of rest.

NORTH DAKOTA BUILDING.

Fifty-seventh street entrance. First avenue to left.

Dimensions 70 x 50 feet. A space 46 x 21 feet in front of the main

assembly hall is used as a court yard. From this yard, the main assembly room is entered through a large stone arch, above which, on the exterior, is an elaborately carved panel containing the coat of arms of North Dakota. The structure is two stories high. It contains all the conveniences of a club house and many interesting exhibits.

OHIO BUILDING.

Fifty-ninth street entrance. Take avenue to left by west shore of north pond.

This structure is distinctive in its style of architecture, and much unlike the other state buildings. It is truly creditable to the great State it represents. Cost about \$35,000; contains reception rooms, offices for the Ohio commissioners and the general conveniences of a great club house. It is not as large and cumbrous in appearance as many of its neighbors, nor as gaudy and ostentatious as some of them. There is a simplicity in



OHIO BUILDING.

the pleasing colonial marble, set off in its monotony by the broad semi-circular portico copied from the State Capitol at Columbus, that renders the building very attractive. It is really a building of the southern type, the Virginian, for instance. It has a great double doorway leading to a large

hall. As you enter your attention is attracted by a beautiful stained glass window bearing the arms of the State on a noble background. Under the window is a highly ornamented mantelpiece, and a cheerful fireplace. The high arched ceiling is beautifully decorated. Surrounding the central hallway are gentlemen's and ladies' parlors, smoking rooms, commissioners' rooms, etc. As a whole it is one of the most beautiful of the State structures.

PENNSYLVANIA BUILDING.

Fifty-seventh street entrance. Fourth building to your left.

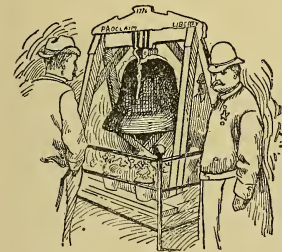
This is a reproduction of Independence Hall, the structure in which the Declaration of American Independence was signed, and in which were assembled the first Congresses of the United States. Before entering the building the grounds surrounding it will attract special attention. The landscape gardening was placed in charge of William Hamilton, Superintendent of the Parks of Alleghany. He has succeeded in making a beautiful exhibit of the foliage and flora of the State. The frame of the

building has cast iron based plates, channel and plate columns. If permitted it might stand for a century. The lower part of the building is of Philadelphia pressed brick, while the top is made of wood, iron and plaster. An orange tint is given to the entire structure, and other bright colors to break the monotony. In the interior are elegant reception rooms for ladies and gentlemen, smoking, toilet and cloak rooms, ladies' parlors, press correspondents' rooms, etc. The entire height of the building is 165 feet; cost of building together with transportation of displays contained inside, about \$300,000.

The building is filled with historical relics. Among those which the visitor will not fail to see is the old Liberty Bell, which hangs in the main floor; the chair in which Thomas Jefferson wrote the Declaration of Independence; the table on which the Declaration

was signed; the inkstand then used; Thomas Jefferson's sword; a sofa belonging to Washington; French bowl used by Washington; the baby clothes of John Quincy Adams; the yoke of the old

Liberty Bell; Real's portrait of Washington, being the first ever printed; the first lightning rod invented by Benjamin Franklin; the electrical machine invented by Franklin; the original model of John Fitch's steamboat; fans used by Franklin at the court of France; Franklin's standing clock; Thomas Jefferson's thermometer; a lock of Jefferson's hair; a brewing jar used by William Penn; the surveying instrument and chain used by Penn in laying out the City of Philadelphia; the lock and key used



LIBERTY BELL.

by Penn on his house, and Pocahontas' necklace. Many other State and personal relics of a similar nature may be found here.

RHODE ISLAND BUILDING.

Fifty-seventh street entrance. Third avenue to your left.

It is a two-story structure, modeled after the Doric style of archi-



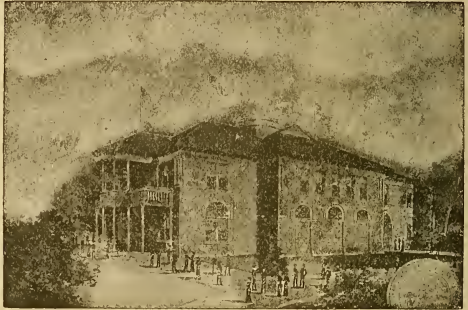
PENNSYLVANIA BUILDING.

ecture with towering pillars resting on porches at either end. The entrance at the front is through three circular arches into a circular porch twenty feet in diameter, which opens into the main hall, 20 x 42 feet. This building has numerous reception rooms, ladies' rooms, smoking rooms, etc., and is used as a State headquarters and club house. Its cost is \$10,000. In exterior it is one of the most attractive of the New England group, and is to some extent a reproduction of the Old Stone Mill at Newport. At the close of the Exposition this beautiful little structure will be presented by the State of Rhode Island to the City of Chicago.

SOUTH DAKOTA BUILDING.

Fifty-seventh street entrance. First building to your right.

Built in the style of an old French farm-house; walls of brick; dimensions 60 x 72 feet; assembly hall on first floor, with towering mantels and fireplaces at either end. Cost of building and furnishings about \$155,000. A club house for the entertainment of South Dakotans and visiting friends.

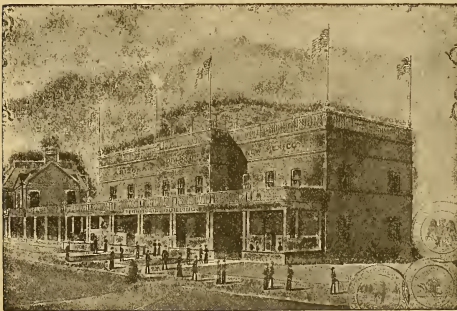


SOUTH DAKOTA BUILDING.

TERRITORIAL BUILDING.

Fifty-seventh street entrance. Second avenue to left.

Erected for the joint use of New Mexico, Arizona and Oklahoma.



TERRITORIAL BUILDING.

The site given to the Territorial building occupies a space of 120 feet square. Of this the first 20 feet is devoted to a fine lawn. Sixty feet back is a terrace, upon which stands the building, a three story structure of staff, surmounted by a roof garden. The grounds are profusely decorated

with cacti and other plants from Arizona. The roof garden contains specimens of all the flora of New Mexico and Arizona. The building contains reception rooms, office, dining rooms and other apartments for the comfort and entertainment of those who visit the Fair from the three territories. It does not contain any of the territorial exhibits, space for those having been reserved in the general department buildings of the Exposition. Inside, however, are displayed some of the rarest objects of interest of the localities represented, among them being a magnificent archæological exhibit and rare paintings, a few of which are known to be over 600 years old. New Mexico, Arizona and Oklahoma contribute very largely to the exhibits in the Mines and Mining and the Agricultural buildings.

TEXAS BUILDING.

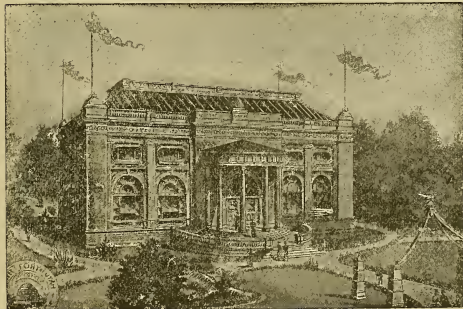
Fifty-seventh street entrance. First avenue to left.

Adjoining the Kansas site and at the extreme northwestern corner of the Exposition grounds. The site skirts 56th street, the northern boundary of the buildings. Dimensions 85 x 250 feet; main height 70 feet; constructed entirely after the style of the old Spanish missions, and is intended to represent the historical Alamo. It is a good example of Spanish renaissance architecture. The front part of the building forms a square 85 feet wide, enclosing a large assembly hall. The general grouping of the building shows that it is flanked on each corner by a square tower, the intervening curtains consisting of two stories of open arcaded loggias. Extending from the main building toward the east is a wing 150 feet long. Texas subscribed \$300,000 towards its building and exhibit. The building is one of the most attractive in the State group. The ground surrounding as well as the interior contains exhibits of the products of the wonderful State.

UTAH BUILDING.

Fifty-seventh street entrance. First avenue to left.

The Utah building is two stories in height, 48 x 84 feet in surface extent, and 60 feet to its highest point.



UTAH BUILDING.

Ionic columns and pilasters form the main supports and guard the doors and windows. The central interior has a circular well extending from the ground floor to the dome skylight. Around this space are arranged the ladies' and gentlemen's reception and Commission-

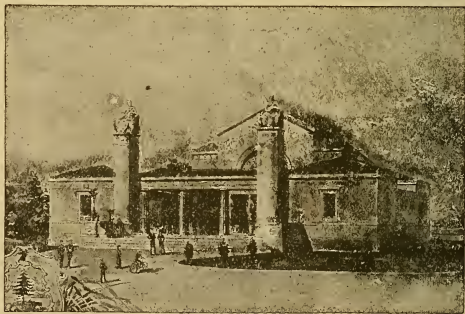
ers' rooms. The exhibits are arranged around the wall space on the two floors. These are representative of the industries of the State, and include agricultural, manufactured and mined products. Of the latter, gold, silver and sulphur are the principal ones. With them are shown plans illustrating the methods of reducing sulphur and the handling of borax and rock salt found in some parts of the Territory as clear as crystal. Standing just before the main entrance is a facsimile of the famous "Eagle Gate," which in Salt Lake City stands before the Mormon Temple. The gilded eagle, with outstretched wings, symbolizing hospitable protection to all who may seek it, rests on four flaring supports, which slope from the center to the sustaining columns. Apart from its association with polygamy, it is simple, tasteful and pleasing in appearance. A miniature of the great Salt Lake is shown in front of the building also. The cost of the territorial exhibit was \$60,000.

VERMONT BUILDING.

Fifty-seventh street entrance. Seventh building to your left.

This structure faces the southeastern annex of the Art Gallery. It is one of the most original on the grounds. On the right and left of the steps on the facade rise two shafts, on which are allegorical figures, representing the industries of agriculture and quarrying—the two principal industrial activities of the State.

The visitor enters through a columned portico into a court yard, on the right and left of which are covered porches with broad seats. Just off these are the reception rooms in front and the Committee Room. Post Office, etc., in the rear. In the center of the



VERMONT BUILDING.

court is a handsome marble fountain. Marble from Vermont is used throughout the entire interior. Facing the end of the court is a porch, supported by four caryatids, over which is a semi-circular Greek window with bas-relief around it, representing "Freedom and Unity." The coat of arms is in the center. The style of architecture is Pompeiian. In this building may be found much that will interest the visitor, as an effort has been made to collect the historical relics, portraits, old paintings, etc., of the State.

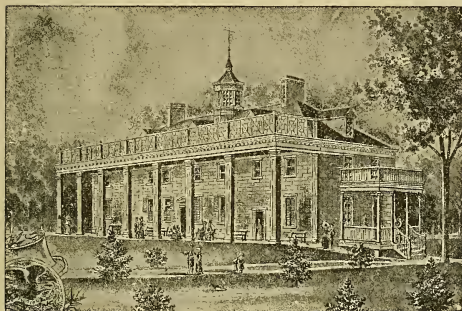
VIRGINIA BUILDING.

Fifty-seventh street entrance. Third avenue to your left.

One of the oldest and proudest States of the American Union very

appropriately fashioned its building after the home of Washington at Mount Vernon. Cost \$15,000. The fact that it is modeled after the Washington residence makes it in appearance rather disproportioned to the surrounding edifices, because the Washington residence was not a

large one, by any means, nor a particularly attractive one. Hundreds of thousands of people have sailed down the Potomac to visit this historic structure. They will find it here in exact duplication. Naturally it is filled with relics of the old Colonial and Revolutionary days. No State



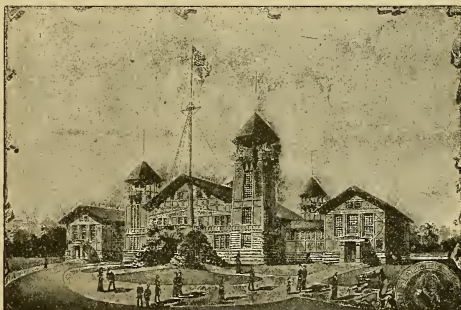
VIRGINIA BUILDING.

in the Union has more to offer in this line than Virginia, and her public officials and private citizens have been generous in their loans. Much of the furniture of the Mount Vernon residence is here, as well as relics of the Fairfax, the Lee, and others of the old aristocratic families of the State. The Virginia building should be visited by all means, and will doubtless attract large crowds. Virginia hospitality will be dispensed here to all.

WASHINGTON BUILDING.

Fifty-seventh street entrance. Take first avenue to right.

This is a unique structure composed entirely of material brought from this great northwest Pacific State, and forms in itself an exhibit of the building materials and industries peculiar to that young and vigorous commonwealth; dimensions 220 x 140 feet; exterior of timber from the Puget Sound region. Lumber donated by the State Lumbermen's Association of Washington; main entrance one of the principal features



WASHINGTON BUILDING.

of the building; of granite, marble and ore quarried in the State. In addition to private contributions the State expended \$50,000 in constructing and elaborating the details of the building. The structure is surmounted by a flagstaff 175 feet high. There are four towers of unique design. The interior contains a vast number of curious, interesting and instructive exhibits. All are welcome.

WISCONSIN BUILDING.

Fifty-ninth street entrance. Take first avenue to left.

This is a handsome structure. It is commodious, and the interior is arranged with special reference to the products of this wealthy State, which in variety and character make the exhibit one of the most attractive



WISCONSIN BUILDING.

and interesting to be seen at the Fair. It is two stories high, with not less than 10,000 feet of floor space exclusive of porches. The whole structure is built of Wisconsin material. The exterior walls are of stone, brick and terra cotta, and the roof of slate, tile or iron made in Wisconsin.

The interior is ornamented and furnished with plate, beveled and mirror glass, Wisconsin pine and hardwood, and encaustic tile. The cost was \$30,000.

Midway Plaisance.



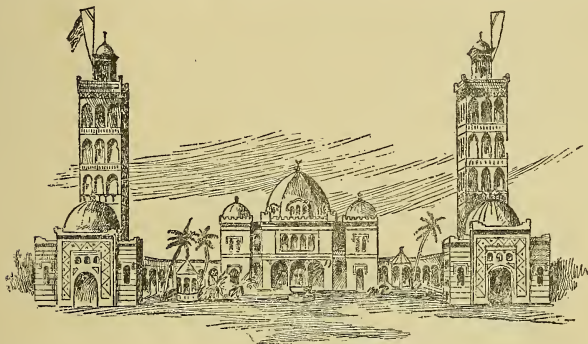
MIDWAY PLAISANCE was formerly a strip of wooded land one mile in length and six hundred feet wide, connecting Jackson with Washington park. It was a shady drive, and very popular. It is now covered from one end to the other with attractions which are not a part of the Exposition proper, although they add much to the pleasure of visitors. These attractions are referred to in the following pages.

MIDWAY PLAISANCE.

ALGERIAN EXHIBIT.

Midway Plaisance.

In imitation of village shown at Paris in 1867, 1878 and 1889. The village is peopled with natives from Algeria. There is a bazaar where souvenirs are offered for sale. Oriental jewelry, rugs, cushions, table covers, Arabesqued tracings, perfumery, etc., are offered to visitors. There are representatives of the haughty odalisques and sultanas brought



ALGERIAN VILLAGE.

from a Moorish harem. In a street of the village is a Bedouin camp with all its picturesque features. Here also may be found snake charmers, jugglers, dancing girls, an orchestra, etc. The dancers give performances in a hall which seats 1,000 persons. Refreshing drinks are sold in the village. A small price of admission is charged.

BALOON ASCENSION.

Midway Plaisance.

Captive balloons ascend to the height of 1,500 feet, enabling the occupants of the car to view the surrounding country. Cost of trip \$2.00.

BERNESE ALPS CYCLORAMA.

Midway Plaisance.

Presented in regular cycloramic form. The painting represents two years work by the artists Burnand, Furet and Baudboy, of Geneva. The spectator is supposed to be on the Maennlichen and looking out over towering peaks and nestling valleys within a radius of thirty miles. Ranged around him are the crests of the Jungfrau, Shriekhorn, Wetterhorn, Juna and Thun. The portrayal is very perfect. Away below the spectator, nestling at the base of the height, may be seen a village surrounded by pastures filled with flocks of sheep, dimly outlined against the

grassy background. From the great depths come the faint tinkling of cow bells, and searching the prospect carefully the supposed tourist descries the herd being driven along the winding roadway by a milkmaid. The use of a phonograph makes the deception complete, as one's ears are greeted with the strains of a Swiss ballad seeming to proceed from the maid. The doorway of the panorama building is worthy of note, as it is typical of one phase of Swiss art. It was made in Geneva of native hardwood, is wonderfully carved and very attractive.

BLARNEY CASTLE.

Midway Plaisance, near Exposition ground.

An exact reproduction of the celebrated ruin may be seen on the left hand side of the Plaisance, as the visitor moves westward. The famous kissing stone is shown. From the towers of Blarney Castle visitors may obtain a splendid view of the Fair grounds, and after ascending the wind-



THE IRISH VILLAGE.—BLARNEY CASTLE.

ing staircase, they will find a relief map of Ireland, showing its lakes, mountains, rivers and towns. Genuine sods were imported and are distributed to Irish visitors as mementoes of the old country.

CHINESE VILLAGE.

Midway Plaisance.

The building was designed by a Chicago architect, but represents the architecture of the Chinese Empire. Chinamen clothed in the raiment of the better class in Peking are in attendance. The exhibit includes a Joss house, Chinese theater and cafe. The Joss house is the largest of the kind outside the great wall of China, containing the wooden idols worshiped by the people. Entertainments in the theater are given by native bands of musicians, acrobats and regular theatrical performers. Articles of Chinese manufacture are on sale. Admission to Joss house or to theater 25 cents.

DAHOMY ANAZONS.

Midway Plaisance, Dahomey village.

The natives of Dahomey, male and female, give exhibitions, consist

ing of war songs and dances, and showing their methods of fighting, etc. Perched upon the gates are sentinels in full war regalia. The Amazons who fight the battles of King Behanzin, are to be seen here. They are a savage looking lot of females, masculine in appearance, and not particularly attractive. These women fought the French in recent battles. The men are small and rather effeminate in appearance.

DUTCH SETTLEMENT.

Midway Plaisance.

Properly speaking a collection of South Sea Island villages, from the islands originally settled by the Dutch. The villages contain about eighty dwellings, and 300 natives from the Island of Java, Sumatra, Borneo, Johore, Samoa, Fiji, New Zealand, Tonga and the Sandwich group. The settlement occupies 200,000 square feet. The Javanese have the largest village in the settlement. (See Javanese village.) In this group there are a number of special attractions, such as a Sultan's orchestra, native acrobats, dancing girls, etc. Here may also be found a Hawaiian theater. No price of admission is charged, but an admission fee of ten cents is charged to the theater and to the different amusements. Articles of native manufacture and curios from the South Sea Islands are offered for sale.

EIFFEL TOWER MODEL.

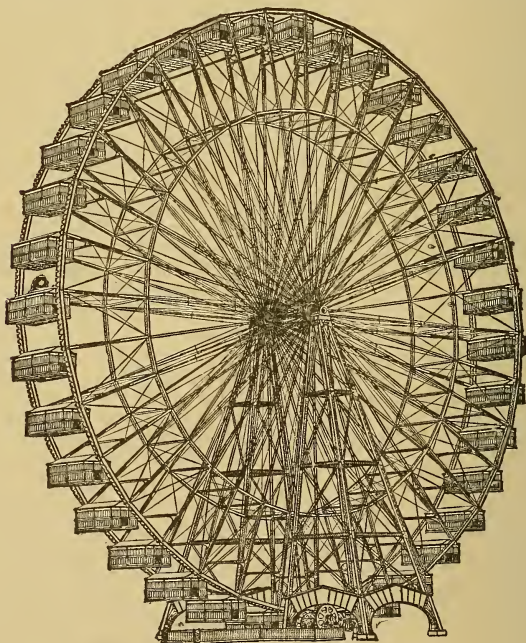
Midway Plaisance.

About one-fifteenth the size of the original, but a perfect reproduction, even to the rivets and bolts. It was reproduced with mathematical accuracy, not, however, until the men in charge had defended themselves in a judiciary attachment issued at the request of M. Eiffel himself, who assumed sole proprietorship of the rights of reproduction. In the famous suit that followed this attachment, nearly four years ago, the celebrated French engineer was defeated, although he was sustained by the French government in the person of the minister of commerce. The little tower, but twenty feet high, is composed of 650,000 separate pieces of iron and steel, rivets not included, and these pieces, placed end to end would form a line of steel four miles long. The ambitious and ingenious Frenchman who sent this model has reproduced every feature of the tower and its surroundings. Even the eight elevators work at a speed corresponding to those that ran in the original tower, and on the summit a miniature lighthouse moves just as the big one does at Paris. At regular intervals the tower bursts into a blaze of electric lights, hundreds of little lamps taking the places of the big ones used on the original at Paris. The surroundings of the tower are shown as perfectly as the main structure. The gardens that spread below it, their alleys, lawns, baskets of flowers, the two little lakes with swans gliding idly across the waters, the trees and patches of green, the terraces leading to the phalanxes, with their marble stairways with bronze and gilded railings, and even the bronze statuary have been cast again with remarkable fidelity.

FERRIS WHEEL.

Midway Plaisance.

A structure 250 feet in diameter, from which is suspended thirty-six passenger cars with a seating capacity of sixty persons each. This great wheel revolves around an axle 33 inches in diameter, 45 feet long and weighing 56 tons, said to be the largest ever forged, and costing \$35,000. The entire structure is of steel, and resembles a huge bicycle revolving between two towers. The wheel practically consists of two wheels on the same axle, a distance of $28\frac{1}{2}$ feet apart, and held together by bars of steel. Between these two wheels and suspended from trunnion pins are the 36 passenger cars. The axle is supported by means of two steel



THE FERRIS WHEEL.

towers, 137 feet in height, five feet square at the top, and 40 x 50 feet at the bottom. The total weight of the structure is 4,300 tons, 60 per cent of which will be in motion under control of machinery. The engines which revolve this mighty structure consist of two link-motion reversible machines, of 30-inch cylinder, 4-foot stroke and 2,000 horse power each.

They drive a double system of cogwheels, one on each side the wheels, which are respectively 12, 14 and 16 feet in diameter, and around which passes a system of ponderous chains, each link being two feet long and five inches wide. These chains connect with a rack on the main axle and impart motion to the entire wheel. The machinery is five feet below the surface of the ground and is surrounded by a railed walk, so that its operations can be viewed by visitors. The entire plant is duplicated. In groups on the rods around the crown of the wheel are arranged 3,000 incandescent lights, with globes of various colors. These are alternately extinguished and relighted at night, as the wheel revolves, thus producing a beautiful spectacle. The platforms are located on both sides of the lower part of the wheel, and six cars can be loaded and unloaded at once. The time required for one complete trip is twenty minutes, and this gives passengers two complete revolutions of the wheel. The cost of the entire structure was \$400,000. The inventor is G. W. G. Ferris, an engineer and bridge builder of Pittsburg. The passengers passing over the extreme arc of the wheel on fine days may obtain a view not only covering the entire exposition and city of Chicago with suburbs, but of Lake Michigan for miles out, and of the States of Wisconsin, Michigan and Indiana, as well as far into the interior of Illinois. This wheel in effect takes the place of an Eiffel tower at the Exposition.

FRENCH CIDER PRESS.

Midway Plaisance.

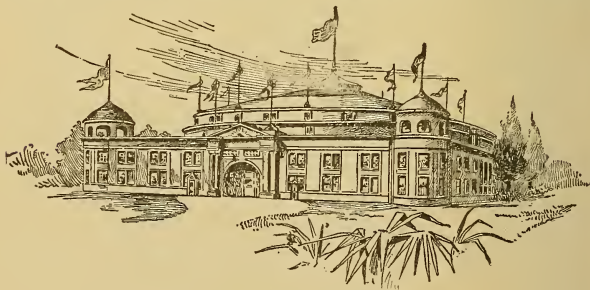
A Normandy cider press in an open pavilion. Native peasant girls in their costumes are in attendance who serve visitors with fresh cider from the press at a small charge per glass.

GERMAN VILLAGE.

Midway Plaisance.

Conducted under the sanction of the Emperor. Principal features, the reproduction of an old German village, a county fair, two German restaurants, a German concert garden, a water tower and an Ethnological museum. An area of 175,000 square feet is occupied. The enterprise was encouraged financially and otherwise by some of the most famous and most prominent men of Germany. The village is conducted under the name of the German Ethnographic Exhibition. In the center of a plat 775 feet long, there rises a castle built in the style of the 16th century; surrounded by a moat 16 feet wide, behind which for further protection palisades are constructed. Over a drawbridge the road leads through a massive sandstone gateway into the interior of the building. In the halls, rooms and salons is the most famous collection of weapons ever gathered in Germany. These are owned by Richard Zschike, member of the City Council, Grossenhein, Saxony. There are sixty iron dummies in full military equipment giving a complete and true picture of the weapons and armor of Germany. On the walls of the castle are numerous single pieces—swords, lances, helmets, coats of mail, bugles, cross-bows, harness, birds, etc. In the principal hall there is a fine exhibit of German art. On a little stage may be seen Germania, surrounded by Arminius.

Charlemagne, Otto, Barbarossa, Maximilian and William I. All districts of Germany are represented, each by a male and female peasant in their respective holiday garments. They assemble for a parade and to offer to the heroes their homage. The chapel of the castle contains a prehistoric collection. At the right and left of the gateway are the Roman and Franconian warriors of the Roman-Germanic central museum at Mainz, which also is represented by Roman, Celtic and Alemannic trophies, and by a novel collection of reproductions from the period of the great migration of nations. There are also models of different prehistoric tombs, castle walls, etc., excellently prepared by the Conservator of the Royal Museum of Ethnology, Eduard Krause; reproductions of prehistoric ornaments and implements in precious metals, by Mr. Telge, a famous goldsmith; implements in bronze by Mr. Fritz, the inventor of platina, and a superb collection of originals. Leaving the castle and turning to the right, visitors enter an ideal German village. The most prominent figure of the scene is the Town Hall, built after the Hessian style of architecture. Several farm houses represent the different provinces of old Germany. The Town Hall is used as a museum, and contains a number of farm house rooms completely furnished, also an ancient saloon with a bar of the style of 1570, original in all its details, and especially prominent by its rich wood carving ornaments on the ceiling. Excellent collection of ornaments, wood carvings, embroideries and other features of rural home industry. A striking effect is attained by wax figures furnished by Messrs. Castan, the directors of the famous Panopticon at Berlin. In the village is imitated a county fair under the protection of Roland, a colossal figure in stone. The figure stands directly in front of



HAGENBECK PAVILION.

the Town Hall, a symbol of free commercial intercourse and supreme criminal jurisdiction and the palladium of civic liberty. The market place is extended into the area left of the castle. This part is reserved for musical entertainments and restaurant purposes. Here are two large restaurants capable of accommodating 8,000 people, who will be entertained by German music. Two of the leading military bands of Germany, forty-six people from the Garde Regiment, and twenty-six from the Garde de Corps, perform here. No admission fee is charged.

HAGENBECK MENAGERIE.

Midway Plaisance.

A reproduction of the Hagenbeck permanent menagerie of Berlin. The building occupied cost \$106,000. In addition to the menagerie a circus modeled on the plan of the Coliseum of Rome is included, which seats 6,000 persons in comfortable chairs and accommodates in all 40,000 spectators. The animals are those usually found in menageries, but in this instance they are nearly all trained. Bears walk a tight rope, lions are driven in triumphal chariots, tigers are harnessed in vehicles, and even the hippotamus is made to perform. Miss Liebemich, the famous animal trainer, is one of the great attractions. One of the most wonderful things in the collection is a dwarf elephant. Performances are given hourly. Admission to menagerie 25 cents; to performance 50 cents, 75 cents and \$1.00, according to location of seats.

INTERNATIONAL DRESS EXHIBIT.

Midway Plaisance.

Fifty pretty young women selected from the different nationalities of the world, the greater number of whom were engaged in Europe, appear daily within a pavilion which is divided into booths for the accommodation of each. These booths are furnished in a style to represent the country from which the occupant comes. She is engaged in some work representative of her national industries. Out of the group quartets, choruses, dancers, etc., are selected, and these give performances during the day. The principal feature of the exhibit is the beauty of the young women. All were selected with an eye to the charms of their faces and forms. The costumes worn by the young women are beautiful and costly.

IRISH VILLAGE.

Midway Plaisance.

The gateway is modeled after the entrance to King Cormac's chapel, Rock of Cashel. Just beyond is a replica of the cloister from Muckross Abbey, exact in every detail of reproduction. Beyond this and to the right is the first of the cottages, devoted to a show of jewelry in characteristic design. The special designs are replicas of the Tara Brooch, the Fingal pin, initials from the Book of Kells, the old Celtic traceries—all made by Irish workmen in the village. In the second cottage are natives of County Donegal, who make hand loom tweed and homespun cloth. The third cottage is a model home of an Irish peasant, occupied by the "finest looking old woman in Ireland," who knits goods and sells them to visitors. The fourth cottage is a dairy kitchen, supplied by Kerry cows from the herds of Mr. Harter, of Blarney, St. Annes, and Lord Aberdeen. The fifth cottage is an old fashioned butter making dairy, while the sixth and seventh are occupied by cabinet makers, and carvers working on bog oak and arbutus. Other cottages are occupied by lace-makers and embroiderers, while a national museum occupies three of them with rare manuscripts, books and works of art. Lady Aberdeen, the

patron of the village, occupies one of the cottages during her visit to the Exposition, and holds daily receptions for her friends. The girls employed in the Irish village are in charge of Lady Aberdeen, and under the direct supervision of Miss H. A. Charlton, the matron. Some of them are well connected, but most of them are from the factories about Dublin. Miss Keene, one of the party, sings Kathleen Mavourneen at the Fair. Miss Theresa Brazil sells goods in the store connected with the village.



LADY ABERDEEN'S COTTAGE—IRISHVILLAGE.

These girls, with Miss Ellie Murphy, act as assistants to the matron. The other girls, with the counties they hail from, and the work they do, are as follows: Johanna Doherty, Tipperary, dairy maid; Katie Barry, Cork, buttermaker; Mary Cosgrove, Carlow, linen embroidery and Torchon lacemaker; Ellen Doherty, Cork, dairy maid; Bridget McGinley, Donegal, spinner; Ellie Murphy, Limerick, lacemaker; Mariah Connelley, Limerick, dairy maid; Ellen Ahe, Cork, point lacemaker; Kate Kennedy, Monaghan, lace worker; Maggie Denahy, Kerry, buttermaker; Kate Carty, Dublin, lacemaker; Mary Cavanagh, Dublin, house maid; Bridget Heyd, Wicklow, cook. Connected with the Village is a reproduction of the famous "Blarney Castle."

JAPANESE VILLAGE.

Midway Plaisance.

This has no connection with the Japanese exhibits within the Exposition, nor is it endorsed by the Japanese commissioners. It is conducted mainly by professional exhibitors who have made displays at other international fairs. The exhibits are reproductions of Japanese cottages which are filled with native manufactures and curios. The village is conducted as a bazaar where souvenirs are offered for sale.

JAVANESE VILLAGE.

Midway Plaisance.

The Javanese village is composed of 20 bamboo buildings. The men

and women from Java, 125 in number, are on view in pursuit of their home avocations, including the manufacture of weapons, garments and other articles. The women are said to have been selected by the Sultan from his corps de ballet. The furniture, working utensils, musical instru-



THE EGYPTIAN VILLAGE.

ments, etc., of the Javanese are interesting. Among the men are many accomplished jugglers, one of them said to be the most remarkable alive. Exhibitions are given hourly. A small price of admission is charged.

KILAUEA VOLCANO PANORMA.

Midway Plaisance.

A realistic panorama or cyclorama of the celebrated volcano of Kilauea of Hawaii. The panorama is housed in a very handsome pavilion. A great figure of a female, representative of the volcano, presides over the main entrance. The panorama itself is splendidly executed and is deserving of a visit.

LIBBEY GLASS EXHIBIT.

Midway Plaisance.

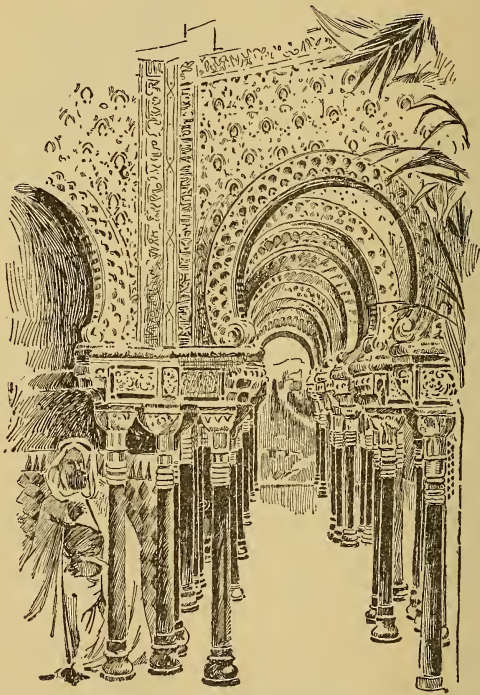
A large and handsome building in which glass blowing is carried on. It contains great crucibles, ranged around, which are blowers and assistants. Everything is turned out in small glassware, such as flagons, bottles, vases, crystal figures, etc. These are sold to visitors as souvenirs. The most interesting portion of the exhibit is the process of spinning and weaving glass.

MOORISH PALACE.

Midway Plaisance.

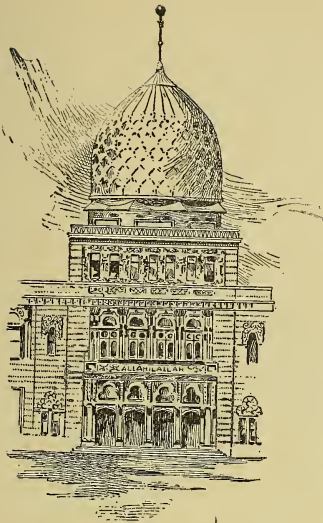
The building was designed by August Fiedler, a Chicago architect. It is a beautiful reproduction of Moorish architecture. The palm garden with its continuous labyrinth, copied from the famous Alhambra at Grenada, is one of the leading attractions, but the splendid appointments, elaborate decorations, and fine groups in wax which picture the palace as it stood in the days of the Arabian owners recalls to the visitor vividly the pen pictures of Washington Irving. As the visitor steps into the palm garden he finds himself in what appears to be a boundless space.

Far as the eye can reach the ingeniously arranged mirrors create the illusion of endless rows of stately palms, casting their shades over hundreds of life-like figures in the gaudy costumes of the lords of the desert. Groups of men and women, talking, lounging or amusing themselves, each group multiplied again and again in the perspective of mirrors, are seen on every side. Tiring of this he finds his way out by the aid of a guide. The transition is into a fairyland filled with startling surprises. The first thing which impresses the observer within the palace are the



INTERIOR — MOORISH PALACE.

elaborate decorations. He is in a maze of Alabaster-like columns, stretching away in long vistas. The columns are covered with curious hieroglyphics and support a dome and arched ceiling reflecting from its mother of pearl a softly radiant light. Standing on the tiled floor of mosaics, the visitor may cast his eyes upward, and admire the delicate *filigree* in gold, purple and silver, sweeping in flowing lines here and



THE DOME—MOORISH PALACE.

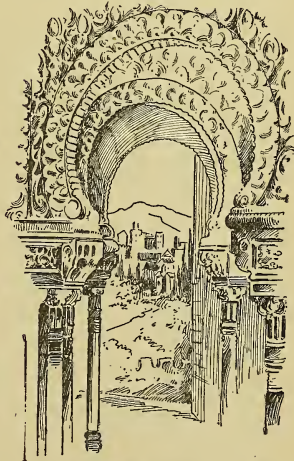
chieftain himself, for the moment at luxurious ease. For his amusement an odalisque is tripping through a dance. The favorite wife, a beauty with pink cheeks, plump arms and long dark tresses has fallen asleep, with her head resting on her lord's knee. The figures are in wax, of course, but are very realistic. In an upper hall is contained the Panopticon, a collection of artistic and historical figures, depicting scenes from history and life of the present day.

NORTH POLE SKATING RINK.

Midway Plaisance.

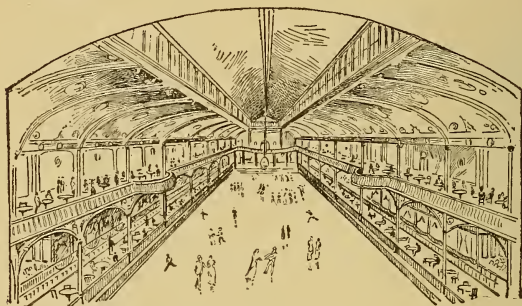
The ice pond is 80 x 150 feet. The building covers ground 250 x 150 feet and cost \$75,000. The contract for the ice machine was let to the De

there gracefully crossing and forming an intricate net-work of beautiful curves. From the arch depend pretty little stalactites, in gilt, producing a very pleasant effect on the pearly back ground. Stepping on through the mystic passages, the visitor suddenly catches a glimpse of landscape through what appears to be an oval window. It is really the effect of the omnipresent mirror and the charming stretch of beach and deceptive foam-capped waves is but the reflection from a concealed painting. Turning about, another window on the other side of the palace exposes to view a ravine-cleft mountain, with leaping cascades. Another step, and the holy of holies appears—a realistic group in the innermost recesses of the Harem, a sheik surrounded by his favorites. The central figure is the brawny



AN ARCH—MOORISH PALACE.

La Vergne Refrigerating Company, of New York. The machinery cost \$60,000. It requires two engines of fifty horse power apiece, which run two double-acting Fixary ice machines. These machines are pumps designed to convert ammonical gas into liquid ammonia. To this effect they in the first place force the gas into large condensers. Here it is cooled by a circulation of water derived from the city mains and becomes liquified in small cylinders. Thence the ammonia is let into large reservoirs or refrigerators, and expands therein with the production of cold. Having returned to the gaseous state, it is taken up again by the machines, which force it anew into the condensers, and so on indefinitely. It is always the same supply of ammonia that is used. The lowering of the



ICE SKATING RINK.

temperature produced by the expansion is utilized for cooling an uncongealable liquid (solution of calcium chloride) which circulates in spirals in the center of the refrigerators. This liquid, by means of a pump, is forced into the pipes placed upon the floor of the rink. This floor consists of cement and cork, resting upon a perfectly tight metallic foundation, upon which is arranged a series of connecting pipes. To renew the surface after the snow produced by the incisions of the skates has been removed, there is spread over the remaining ice, by means of a pump, a sheet of water that circulates during the entire period of its congelation, in order to give a perfectly even surface. In order to prevent the spirals from producing changes of level through the contractions due to the difference in temperature to which they are submitted, they are composed of pipes that enter each other with friction to a certain length. They thus form slides that allow of a certain play. Moreover, in order that the temperature shall be as uniform as possible, care is taken to frequently change the direction of the curve. In this way there is secured a uniform mean temperature in the entire circulation. The plant is arranged according to the De La Vergne Company's patented system. The company has entire supervision over the ice making plants and is responsible for its constant and successful operation.

OLD VIENNA.

Midway Plaisance.

Showing the typical houses and streets of the oldest part of Vienna, where a stranger can readily imagine himself in a foreign country. The



STREET IN OLD VIENNA.

scene is a very realistic one. Natives of Austria, peasants, etc., are in attendance. Entertainments are given and souvenirs are sold.

PERSIAN VILLAGE.

Midway Plaisance.

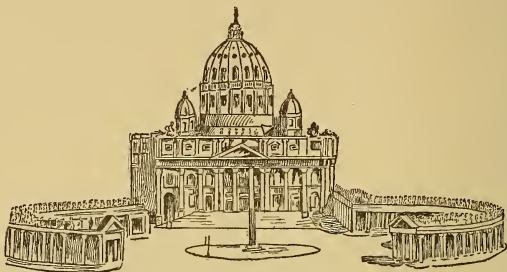
Representing native buildings, bazaars, cafes, etc., with many costly and rare exhibits and curios from the land of the Shah. A large number of natives, sent direct to Chicago from Teheran, are in attendance. Various articles are sold. No admission fees.

ST. PETER'S IN MINIATURE.

Midway Plaisance.

This beautiful model was begun in the sixteenth century from the original drawings of Bramante, Sangallo, Michel Angelo, and other famous artists and architects. It is carved from wood and covered with a substance which brings out the color of the great fountain structure of the Roman church. The minutest details of the bas-reliefs on the facade—the stuccos, mosaics, statues and inscriptions—are faithfully reproduced. The model is 30 x 45 feet, and 15 feet in height, being one-sixteenth of the dimensions of St. Peter's. It occupies a building of Roman style expressly designed for it by S. S. Beman, of Chicago. In the corners of the building stand four ancient models representing the Cathedral of Milan ;

the Piambino Palace, belonging to the family of Gregory XIII, St. Agnese Church, and the Pantheon of Agrippa. In addition there are displayed rare portraits of several of the Popes, vestments, Papal arms.



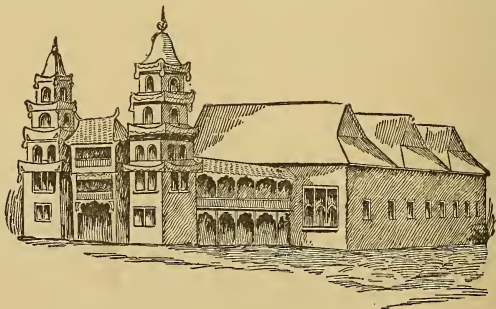
MODEL OF ST. PETER'S.

and other articles of Vatican history. A correct reproduction in miniature of the famous statue of St. Peter is another feature. The attendants wear the uniform and accoutrements of the Vatican guard.

TURKISH THEATER.

Midway Plaisance.

In the Turkish Village, sixty-five men, women and children form the theatrical company. These were gathered from Jerusalem, Bethlehem, Nazareth, Samaria, Damascus, Beyrout, Lebanon, Aleppo, Constantinople, and Smyrna. Besides these there are many Gypsies and Bedouins. They produce comedy and tragedy and show oriental engagements, weddings, receptions, dances, funerals, merry-makings, battles, and scenes



TURKISH THEATER.

from every phase of life. Two languages are used, the Arabic and

Turkish. Every musical instrument of oriental type, ancient and modern, is utilized. The building is an oriental one. The exterior is finished in domes, arches, gates and windows in the style of the east. The interior scenery, mural decorations, etc., are fashioned after the most elegantly furnished houses in Damascus. Cost of the theater \$10,000.

STREET IN CAIRO.

Midway Plaisance.

Concession granted to George Panyolo, of Egypt. Open to visitors, free of cost, except upon occasions of a special street spectacle, as, for example, during the passing of the wedding procession, which forms one of the features of the display. The buildings of the streets are faithful reproductions of the structures found in the most picturesque quarters



STREET IN CAIRO.

of the ancient city. In every other respect the street is actually transplanted. Natives of all classes and trades in native dress were brought from Cairo to live, to move, and have their being just as at home. The street includes a museum, a mosque,—with people to pray in it, a theater.

private residences, hotels, shops—with native wares and Egyptian vendors—just as in Cairo. Souvenirs are sold to visitors. The Egyptians have forty-seven snakes which are charmed for the entertainment of visitors by three of the women. The serpents vary in size from six inches to seven feet. They are vari-colored and of many species. One of the finest specimens is a big-hooded cobra. The head of the sixteen donkey men and donkeys in the exhibit is Achmet, well known to many travelers in Egypt as a guide in Cairo. There are seven camels, six of them trained to perform tricks as well as to carry burdens.

TURKISH VILLAGE.

Midway Plaisance.

Here may be seen the habitations, mosques, kiosks and bazaars of the Ottomans, attended by true followers of the Holy Prophet in their native dress. The customs and life of oriental Turkey, true in every detail are shown. No admission fee is charged to the village proper, but every conceivable variety of eastern souvenirs are offered for sale. Fifty cents is charged to enter the Turkish theater. (See Turkish Theater.) Behind the mosque is a hall for an exhibition of Turkish industries and a room containing a tent, once the property of the Shah of Persia, and a solid silver bedstead, both of fabulous value. In a row of thirteen houses all the manual trades of Turkey are shown by fifty workmen.

VENICE-MURANO EXHIBIT.

Midway Plaisance.

The Venice-Murano Company, of Venice, Italy, was established in 1866, and has been awarded highest prizes at all expositions since that time. Occupies a building of the Italian Gothic style, richly inlaid with glass mosaics. It has a complete furnace for the purpose of producing all sorts of fancy blown glass besides a workshop for monumental decorative mosaic work. About thirty Venetian artists attend to the various processes of this most interesting industry, just as if they were in their own Island of Murano, where the industry of glass blowing has been going on since the 11th century. Here is blown fancy glass of every description, vases, chandeliers, table-sets in every color and style, imitations of the old Phoenician, Assyrian, Egyptian, Greek, Roman, Medieval renaissance and modern glass. Its chronological display is composed of the very best product of the company. There is exhibited in the building reproductions of the most famous glasses known, including cameo bowls, christian plates, oriental enameled glass, filigrees, etc. This is one of the most interesting exhibits in the Plaisance. An entrance fee of 25 cents is charged, and the glassware manufactured in the presence of visitors is sold.

WISCONSIN CRANBERRY PATCH.

Midway Plaisance.

Occupies a space of 50 x 35 feet. Under the auspices of the Wisconsin Cranberry Growers' Association. The crop, if a success, will be harvested in September.

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